



The School Musician

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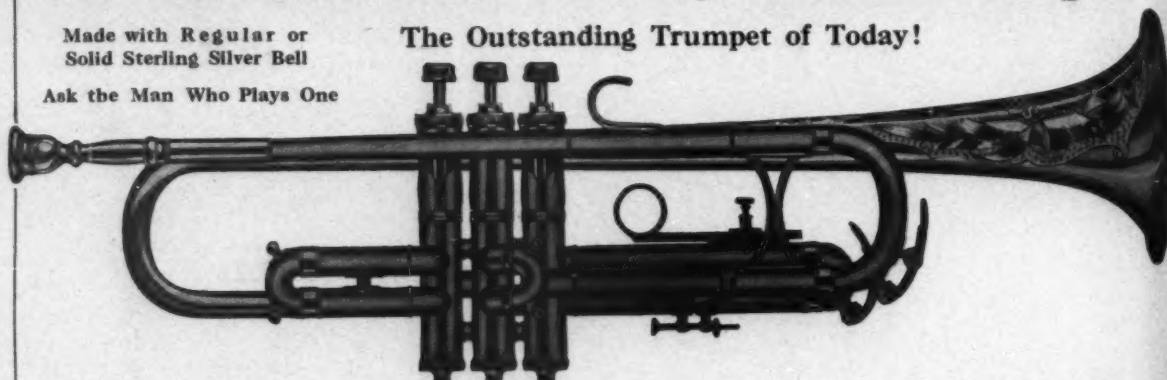
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Harold Gustafson
First Division Cornet
National Solo Contest, 1932
See page 37

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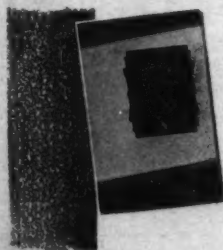
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Director of Instrumental Music, West High School and
three Junior High Schools, Salt Lake City, Utah.

(Story on Page 32)



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The Editor's *Easy* Chair

Are You With Us?

ON page twenty-one of this issue there will be found a very convenient form of application for membership in the newly constituted National School Band, and Orchestra, Association. There is a class of membership suited to every requirement and everyone's opportunity to participate in the instrumental school music movement, perhaps the most wide-spread and deeply effective reform that has ever reached our school system.

It is quite possible that few, if any, will want to mutilate their books by cutting out this application blank. We do not expect you to do that. But the printed application coupon will tell you what information the respective secretary-treasurers would like to have for their records, and if you will write that information in a letter, addressed to one of the secretaries, not forgetting to enclose the rather important matter of the coin of the realm, which—thank heavens—remains so far uninflated, your cooperation will be regarded as a signal persuasion to vote for you some day for President.

* * * * *

We'll Just Wave the Flag

UNIQUE among February issues of the entire publishing world is *THE SCHOOL MUSICIAN*. This is the only February magazine released in many, many years that does not carry profuse stories and pictures of those two great men known respectively as the "Father of Our Country" and the "Emancipator."

Not that we consider it unimportant! Not that we are unpatriotic! Far from it. But the fact of the matter is we haven't been able to find anything new, and hitherto unrevealed, in the lives of these two great men. Everything has been told so often, and in so many variations, according to the whims of the writer, that we hesitate to create anything that might sound fresh. And besides we are all out of whims.

* * * * *

Got Room for Another Badge?

A MOVEMENT is in the making to establish in the Sousa Library Room at the University of Illinois a memorial to the "March King." This may be in the form of a bronze bust, a portrait, or something of that nature yet to be decided upon. You have already heard about that much of the story.

But a new trend in the movement is to give every school musician in the country, and remember there are two million of them, an opportunity to express their individual love for John Philip Sousa and their appreciation of his warm friendship for us in return.

When finally brought to completion by the committee of which William D. Revell, director of

school music at Hobart, Indiana, and president of the Indiana State Band and Orchestra Association, is Chairman, the plan will probably take the form of a Sousa Memorial Club in which every school band and orchestra musician will be invited to become a member. A Sousa memento will be presented to each member of the club. The membership fee will probably be twenty-five cents. The proceeds will be used for the memorial to be presented to the University, to remain a permanent exhibit in the Sousa suite.

When the details of the plan are finally released, *THE SCHOOL MUSICIAN* will bring you the news. Every school musician will want to wear the Sousa Memorial Club Badge. Be ready to get behind this movement and put it over in your community with the pep and spirit of "The Stars and Stripes Forever."

* * * * *

A Story Book for Musicians

WE may get into trouble for encroaching upon the prerogative of the Book Review Editor, but there is one small blue volume on our desk at this moment that seems to deserve a seat on the aisle, right down in front. The author, too, one of those warm, fine, wholesome friends that men are inclined to love almost as much as they love their dogs, is one to invite something out of the routine. Well known to most school music directors, especially in the middle west, is Ed Meltzer, publisher of "Stories of Favorite Overtures."

"In the hope that the enjoyment of these universally loved works might be increased, by a definite knowledge of their literary background," writes Mr. Meltzer in his foreword paragraph, "this booklet presents the story of twenty-five of them as well as brief biographical sketches of their sixteen composers." The overtures were chosen on the basis of their popularity by frequency of performance, their adaptability to both band and orchestra, and the availability of materials concerning them.

The book sells for one dollar. We hadn't read half through its pages before we realized a burning passion to share its rich treasures of interest with everyone we know. And we were so sincere about it that we went right out and bought a great supply of "Stories of Favorite Overtures" for complimentary distribution to our friends.

Of course, we couldn't buy enough for all of our friends, at least not all of those whom we number as our friends, so we had to think up some plan of choosing. And this is what we decided. Anyone who likes us well enough to send us two subscriptions for *THE SCHOOL MUSICIAN* will get one of these books absolutely free. Gracious! We hope we won't be accused of advertising on the Editorial Page.



A. A. Harding (left), Ray Dvorak (right) and Graham T. Overgard (next to Mr. Dvorak) inspecting some of the Sousa library and relics bequeathed to the University of Illinois. Forty-two trunks were required to contain the library.

Mr. Sousa *Leaves His* Treasure

WHEN the late John Philip Sousa used to tell his friends and the public that he believed the University of Illinois bands (there are three of them) made up "the world's greatest college band," he apparently meant it, for today the Illini possess the largest and finest band library in the United States as the result of the bequeathing of the famous Sousa Library to the University of Illinois.

Here his library will not lose its identity, here his own works will remain, to ever perpetuate his memory; here will be the inspiration for many a young musician.

Housed in the University of Illinois library, the music collected and written for the famous Sousa organization will be kept intact for the use of Illini bands. Occasional use may be made of the music by former members of Sousa's band, including Arthur Pryor, Herbert Clarke, and Frank Simon,

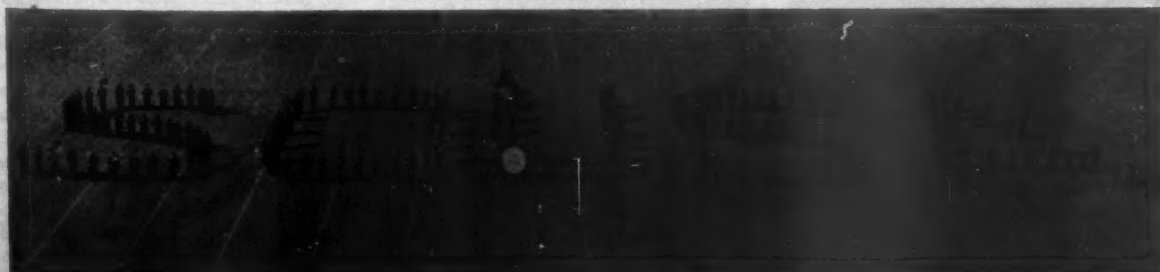
The University of Illinois Band pays tribute to the late John Philip Sousa in the University of Illinois Memorial Stadium.

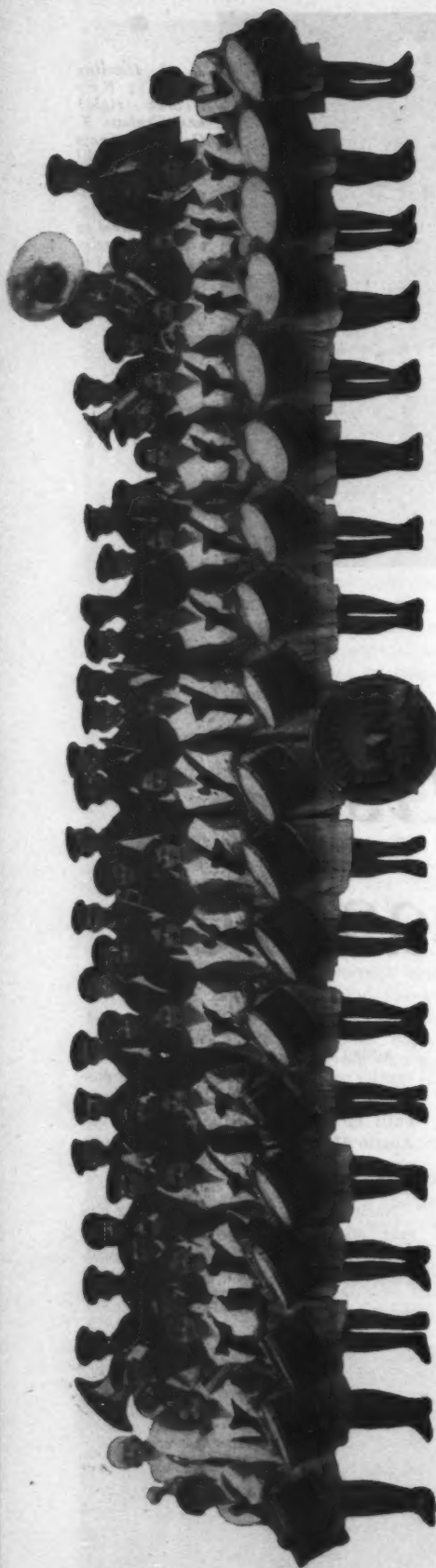
who now have their own bands.

Added to the sources which the University of Illinois bands already possessed because of the great library built up by its director, Professor A. Austin Harding, the Illini bands have practically an unlimited supply of music.

Normally the bands play, during one year, about 300 compositions. In the Sousa library there are 2,889 compositions which have been catalogued, and

(Continued on page 32)





Can You Beat It?

By J. M. Dillinger

*Supervisor of Music, Chillicothe, Missouri,
Public Schools and Chillicothe Business College*

WHEN the king of Bozoland, in the year 10,000 B. C. planned to make war on his neighbors, and wished to arouse a lot of enthusiasm among his followers, he called a pep meeting, entertained his constituents with a dance and called out the members of his first string drum corps to furnish music for the festive occasion. When the battle was over and he had returned home victorious with the enemy king's head and with a dozen new and pretty wives, the drum corps and dance band had to cancel all other bookings and play another celebration for His Majesty, the King.

By the selection of drummers to help celebrate, the king proved that he was very much up to-date, for that was not only the custom then but still is. Any momentous occasion is incomplete without music and if it is an outdoor celebration drums are featured

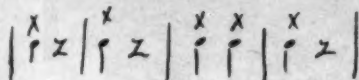
when possible. The appeal of drums and drumming gets them all—young or old, savage or civilized, male or female.

Here is a tip for the young teacher. If you are having trouble arousing interest, start a drum corps. Here's a tip for the student, join it. It is more fun than a picnic and you'll find yourself one of many in the fun. The prospective members will be drumming on chairs, tables, desks and everything in reach at all hours of the day and almost all of the night. They will drive their roommates, parents, associates, and teachers almost distracted with their practicing but they will learn to drum and quickly, too. The drum corps won't have to be advertised, it will advertise itself. It should be started in the fall or spring so that a large share of the group practicing can be done out of doors. The neighbors and townspeople will hear them and immediately be interested. And because they can be performing in public so quickly it is the best possible means of advertising.

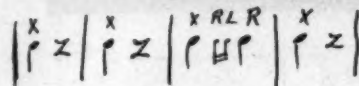
There are many other advantages as well. As a means of building up the drum section of your band it is unequalled. Talent will be discovered

The drum corps is an important factor in the success of the Chillicothe, Missouri, School Band and you will be surprised to note that its personnel is a hundred per cent feminine.

that you didn't know existed. Talent will be developed that you thought it impossible to interest. It is one of the best possible ways of teaching rhythm to a very large group of students. In



my practice band and my drum corps
I always have a large number of stu-

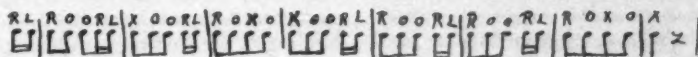


dents practicing drumming for the improving of their rhythm. Let them beat the bass drum, the cymbala rhythm on snare drums, chairs, desks, practice pads, anything. A drum corps is one of the least expensive of organizations. Compared to other musical instruments drums cost very little—almost nothing. Start out with a few, the number you can afford to get, and get the others later. We use what is called the Junior size street drum as it has a good tone and is easy to carry. It seems superfluous to say that a street drum is *the* thing to make your marching good.

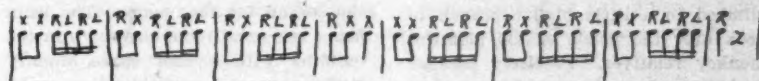
Make up your mind to this in the beginning. Teach your drummers rudimental drumming from the start. It is easier and you won't have it to do over again when you use them in your band or orchestra. We usually teach them some fundamental beats before they are allowed to have a stick in their hands. I can almost hear someone say "Oho, learning to swim out of the water!" but I assure you it doesn't work out that way. The plan also has the advantage of eliminating many that are very poor prospects. We always give them what we call skeleton beats first. Our first one is shown in Fig 1.

The time, note and rest values are explained right at the first so that the students immediately become "eye-minded." The "X's," of course, are flams and mean to beat both hands at the same time. The above diagram is put on the board and after being explained is demonstrated by the teacher, using both hands on the board. Then have the students do the same thing on the seat tops or chairs while you count aloud for them. Repeat over and over until it is mastered by the majority. Insist on them striking the desk instead of giving it a push. When that is done add the small notes to the diagram as shown in Fig. 2.

The "R" and "L" mean right and left hand, of course. Be sure that the student starts the small roll with the right stick and returns to the right



instead of making a sort of smear with the left and then striking the right. That is one of the things I mean by teaching rudimental drumming. The



proper execution of this beat will make a much more effective roll than the sloppy way. Of course, the small sixteenth notes become a roll in the finished beat but the roll in no way affects the proper execution described



above. The roll is obtained by using one stroke and one bounce on each of the two sixteenth notes. That is the most difficult thing in drumming and is one thing the student can only approximate in a short time but it is far better to work at it accurately than to permit sloppy methods. The roll may be practiced only after the

student has had the three beats we usually give them to start with. The only way to roll properly of course is to alternate sticks giving a stroke and a bounce with each. This must be done slowly at first and gradually

speeded up as the student progresses. Other beats that may be given are as shown in Fig. 3.

These may be worked out in the same way as the first beat described. The sixteenth notes are to be treated as rolls and the "O's" above the note in Figure 4 call for a stroke on the shell of the drum. If preferred these may be made by striking the right stick against the left and holding the point of the left almost against the center of the head. By the way, drawing a small 3-inch circle in the center of the head will prolong the life of many a head. Teach the student to strike the drum on or inside the circle.

After the above beats have been worked out with the hands the student may be taught how to hold the sticks and to use them. Of course, it is not

(Continued on page 41)

This is a pretty impressive pile of drums and you bet the girls in the Chillicothe High School Drum Corps know how to use them with Mr. Dillinger around to teach them.



Gentlemen! Be Seated

By James C. Harper and Carl H. Long

THE seating of bands and orchestras in graduated levels, one row above another, is not a new idea. It is more or less customary with all large musical groups and may date back to some prehistoric time when one of our monkey ancestors climbed to a little higher branch to peek over the heads of too plentiful monkey relatives. Precisely because it is a universal need for musical groups, however, it is a problem which all large high school groups have to consider at some time or other, and for that reason it might be interesting to hear how the Lenoir High School Band in North Carolina attacked the difficulty.

Lenoir realized the age-old need of every player to see the baton easily and catch the signals of the conductor, as well as for the tones from instruments in the rear of the group to reach the ears of the audience unclouded by the bodies of players in front. There was also the compelling reason that Lenoir High's auditorium is not blessed with good acoustics, and the very shape of the overhead arch tends to make the rear rows more muffled in tone as compared to players nearer the footlights. Raised tiers of seats were the logical solution, of course, but this plan involved other problems. Lenoir's auditorium is one of those combination affairs which

must serve as the hall for student assemblies on certain days, for the rehearsal room for all glee club and chorus work, for the rehearsal stage for all projects of the Student Drama League, and the auditorium stage must be the basket ball court during the season for that sport. The band has a rehearsal room elsewhere in the building with a floor space slightly larger than the available floor space of the auditorium stage. Any type of raised seats or platforms must be easily removable so that the stage may be vacated for other organizations, and so that the equipment may be easily removable to the band room for use or storage. This necessity would add to the expense and also require greater durability, for equipment which might give good service for years if left constantly set up would soon become flimsy if set up and taken down too frequently.

As a practical problem, the construction plans must guard against parts which could vibrate or rattle when the band would be playing, or which might whine or creak from the weight or change of position of play-

ers. Parts must be small enough and light enough for easy carriage and storage and yet strong enough to avoid any danger of collapse under weight or vibration, or of tendency to sag or warp. An expensive set of chimes or harp must not be allowed to slide or roll off an elevation of even twenty-four inches, nor would it help matters if some valuable sousaphone player or bass clarinetist should shove his chair too far back in the enthusiasm of playing and topple over in a grand smash during some pianissimo passage of the big number of the program. Once having gone to the expense of such equipment, any mistakes made would have to stand and continue to stand for years if no funds are available to purchase new seating platforms. There might be advantage in having a certain degree of interchangeability of parts. It would certainly be essential that platforms be small enough for the whole set-up to go into the available space on the auditorium stage and in the band rehearsal room, yet not too small to give each player comfortable space for himself, his chair, instrument and music stand without constant danger of toppling music stands falling on the heads of players in front.

The band director, James C. Harper, sent for his contractor friend, Carl H. Long, and musical experience and

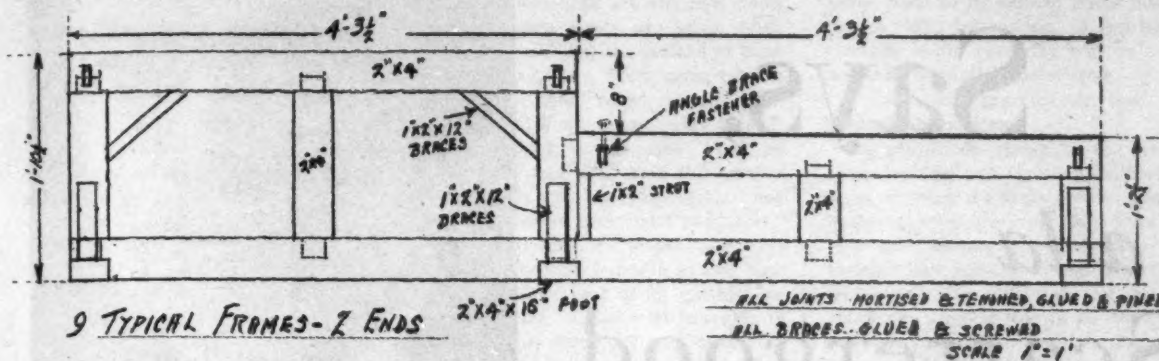
The Lenoir, N. C., High School Band is shown here on its new tiered platform which Mr. Harper and Mr. Long describe for us.

building experience were pooled for the job. You see that both of us are helping tell you how it was done. The tape measure was applied to stage and rehearsal room, and drawing after drawing was made and discarded. Some fault could be found with each. At length a plan was arrived at which proved satisfactory to everybody and construction began. It was a race against time, too, for the construction

are on the floor of the stage proper. This makes comfortable provision for any sized band up to seventy-five players. Where the stage size would allow, any number of additional levels could be used to take care of more players. Each level is eight inches higher than the one in front of it. The first elevation is of box construction and the two higher elevations are of parallel and platform construction

well, although there might be greater tendency to warp in the gum. Oak, maple or other hardwoods would increase the weight of the sections and they would prove much more difficult to transfer from one set-up to another.

The construction details of the platform are very simple. Six boys can set it up in a very few minutes. This is because the platforms are made in sections. There are twenty-five of the



must be finished and paint dry in time for a concert some weeks ahead.

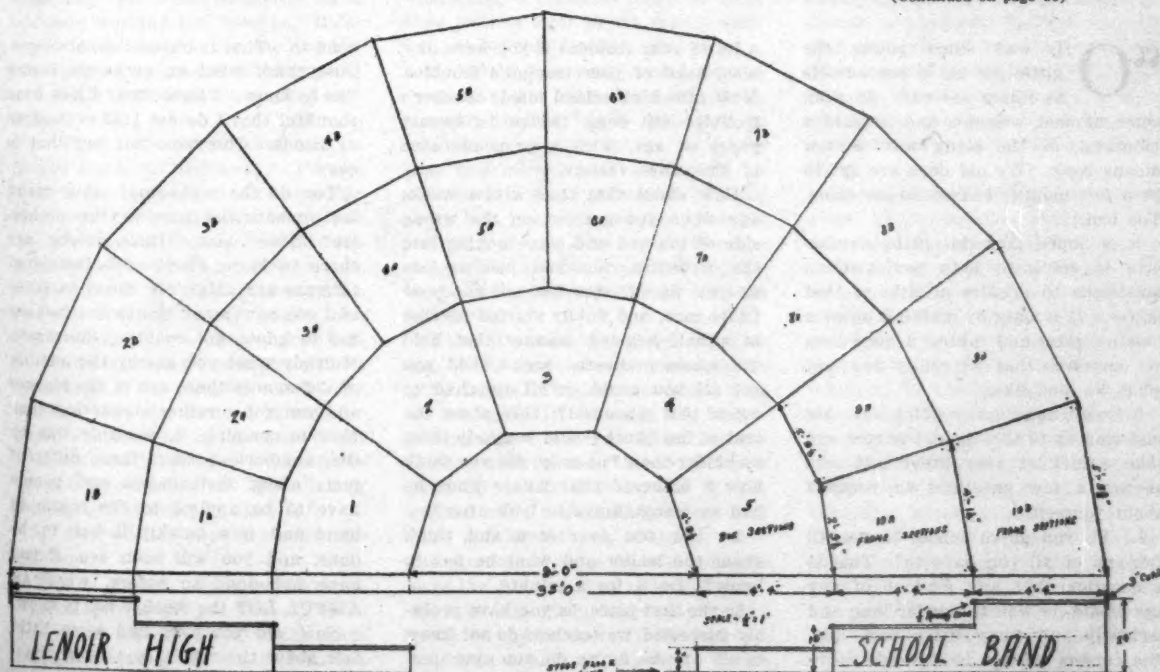
It was found that the available space permitted each level to be four feet three inches in width. Even greater width might have been desirable but the stage size did not permit and experience has shown that this size answers very nicely. The number of elevations would depend on the number of players to be seated as well as the stage size. The equipment for Lenoir employs three elevations above the chairs of the row of players who

thus giving the greatest strength and rigidity without undue weight or bulk.

North Carolina forest pine, thoroughly kiln dried, was used throughout the platform construction. There were several reasons for this choice. First, it was easily available in this locality, second, it is easily machined and, third, it is light in weight in comparison to its strength. Other woods of comparative strength and texture such as white pine, spruce, gum, hemlock or poplar would serve equally as

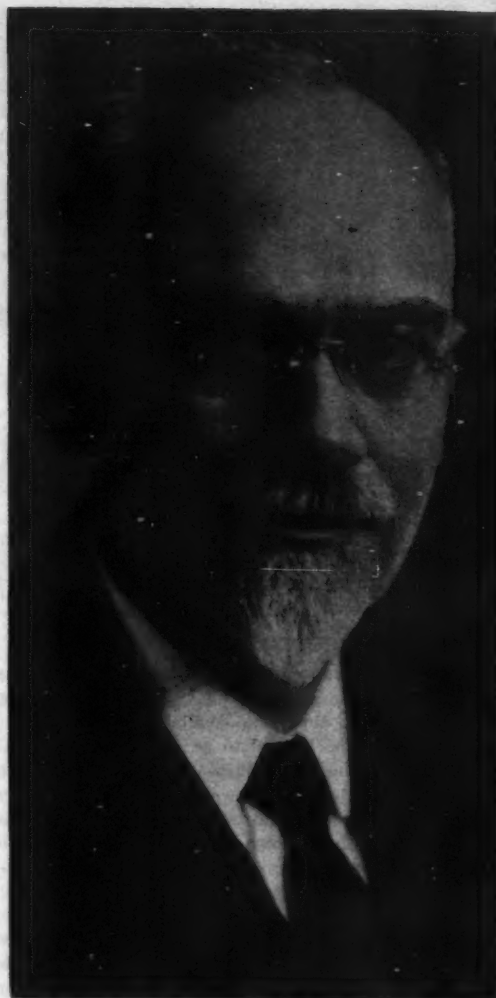
floor sections in the three elevations. The first tier, of parallel box construction, is composed of five sections. The next two tiers are assembled on eleven tier frames which are mortised and tenoned together, each joint glued with waterproof glue and pinned, and each side brace glued and also fastened with screws. This makes the strongest and most accurate construction available for the size and weight of the materials. Each pair of these frames support between them the platform sections of two different levels.

(Continued on page 88)



Doctor Giddings Says, *a la* Scattergood

• • •
By T. P. Giddings



"OH, wad some power the giffle gie us to see oursels as ithers see us." So sang some ancient wiseone, and he said a mouthful, as the slang was a few moons back. (We old ones are apt to be a few months behind in our slang. Too bad.)

It is hoped that this little sermonette is going to help you budding musicians to acquire a little of that power. It is only by walking up to a looking glass and taking a good look at ourselves that we really find out what we look like.

Anyway, don't quit reading now, but just step up to this mental mirror and take a look at your inner self and answer a few questions to yourself about yourself.

1. Do you go to school to get all you can or all you have to? This is a question that any student of any age would do well to ponder long and seriously and many times each day. The correct answer to it would solve

a lot of your troubles if you have any, also, a lot of your teacher's troubles. Most of a high school music teacher's troubles are from twelve to twenty years of age, with a preponderance of the male variety.

How about that time a few weeks ago when you got out on the wrong side of the bed and came poking into the orchestra rehearsal just as late as you dared, slammed down your fiddle case, and finally started playing in a half hearted manner that held the whole orchestra back? Did you get all you could or all you had to out of that rehearsal? How about the rest of the bunch? Did you help them or hinder them? Lastly, did you think how it bothered your leader when he had so many things to look after?

2. Did you ever stop and think about the leader and what he has to know? Do it for a minute.

In the first place, as you have probably suspected, we teachers do not know it all. Some of us do not even pre-

tend to. That is impossible, of course. Just think what an orchestra leader has to know. I have many times been thankful that I do not lead orchestras or bands. Choruses, yes, but that is easy.

You do the reckoning. How many instruments are there in the orchestra? How many little quirks are there to know about each individual instrument? Multiply these together and see how many things the teacher has to know, not counting the music. Multiply what you got by the number of differences there are in the players and you get a rather staggering sum. Now to complete it, multiply this by the numberless ways these different facts about instruments and people have to be applied to the music in hand and how quickly it has to be done, and you will soon see, if you have not done so before, what an AWFUL LOT the teacher has to know.

Now, did you ever find some little fact about the music or your particu-

lar instrument that the leader slipped up on? Of course you have. He is not infallible. No one can know everything about so complicated a thing as leading an orchestra, and even if the leader does know millions of things, he may make mistakes about applying his knowledge when going at the speed the music demands.

When your leader slipped up on one of these numberless things, did you lose confidence in him and say afterwards that he "was no good"? It has been done. If there is any doubt in your mind about the difficulty of being a leader of an orchestra, just get up and try to do it yourself. It calls to mind the advice of the famous critic who said, "When you go to grand opera, don't go to criticize, but just sit there and wonder that they do it at all." The orchestra or band leader is like grand opera. The wonder is how does he do it at all?

Also, do you ever make mistakes? Ha! I had you that time. Of course you do. Everybody does. Remember, too, that you have only ONE instrument to know about—he has many. You have only ONE line of music to see. Take a look at his score. That will tell the story. Instead of looking askance at him when he misses something, just look up and marvel that he misses so few, when he has the chance to miss so many.

3. Do you work well whether you like the leader or not?

This is really the silliest question one can ask and yet there are so many pupils who balk and refuse to work when they "don't like teacher." As if one were working for "teacher." Balking because one dislikes the teacher is probably one of the most widespread and half-witted mistakes a pupil can make.

4. Does the teacher teach you or do you reach out and learn? Do you make your teacher crowd knowledge down your reluctant throat, or do you reach out and grab your mental food yourself and not wait for him to poke it at you? If you reach out yourself, you will always like any teacher, for there was never a teacher so poor that he could not teach the smartest student something if the student was of the right variety. So while it is nice for pupils and teachers to like each other, it is not really necessary, if students are coming to school to "get all they can instead of all they have to."

5. Do you use your brain or the teacher's?

This is one of the most common ways of getting all you have to, when you go to school. It takes the form of asking teacher all kinds of foolish

questions that you might have thought out for yourself if you had just agitated your bean on the lesson while you were pretending to practice instead of on that last dance you went to.

I got over that trick years ago when I came up against a teacher who objected to loaning his brain. It was in arithmetic and the lesson was to find out how many barrels of water a cistern would hold. It was in a small country town years ago when folks had wells and cisterns instead of taps. Class time came. "How many barrels of water does your cistern hold, Thad?" "I don't know," says I, with a vague look in my eye. "You go home and find out," said the teacher (who was also the principal), "and don't you come back until you know." I did not dare let father catch me dawdling around home in school time for he had notions about getting lessons on time. I had wild thoughts of dipping the water out and measuring it, but then mother would have had something to say if the soft water gave out, so that was an impasse. Goaded to desperation by the several horns of this dilemma that were converging in my direction, I concluded to use my own mind a little and study what the arithmetic really did say about such things. Later in the day I triumphantly returned to school with the joyous information that our cistern held a hundred and nineteen barrels and a few gallons over. Also I made up my mind that acquiring one's own information was in a way exhilarating. I probably forgot it from time to time later in my school days, but not for that teacher. Oh, no.

6. When your teacher corrects you on some little point, do you say to yourself that it is so little that it does not count, or do you do as he says and correct that little point so well that it stays corrected? If you are a boy, you will probably ignore it entirely; if you are a girl, you are more likely to take it seriously. That is one of the differences between boys and girls.

When it comes to art, and music is one of the finest of arts, there are no little things. The smallest blemish in an art spoils it. Once at the Metropolitan Opera House in New York the man cast for a short tenor part was suddenly taken ill. Several of the greater stars were asked to take this part, and all refused. Finally one of the greatest of them all was asked to save the day and sing this short part. He said, "Certainly, there are no small parts in grand opera." He had the true idea of any art; there are no un-

important parts. So when your leader tells you to do some little thing that will make your playing more nearly approach perfect art, do it, and do it always thereafter. Perfecting your technic will enable you to make more perfect music, and will make your efforts count. Many young people trying to make music ignore so many of the fine points of playing that their progress is painfully slow, and they never seem to be able to make music that is really interesting. A few little changes would open the way to real music in so much shorter time.

7. Do you practice or just go through the motions?

Do you listen carefully to everything you do and try many different ways of doing the same phrase, finally deciding upon the very best way to play that phrase? Do you then remember how you did it, and do it that way every time until you are able to think out a better way to do it? That is what makes the artist. Do you have regular times for practice? Do you make yourself practice or does someone just have to hound you to it? Again the question, are you getting all you can or all you have to?

8. Do you follow the leader, and if so, how?

At rehearsals do you see the leader all the time or simply put your eyes on the music and bang ahead hoping to keep with the others by ear? This is a very widespread disease among band and orchestra players, and, strangely enough, it is one the leader often fails to recognize. It is the surest and quickest way to wreck a rehearsal or a concert. The leader should play upon you as he would upon any other musical instrument, but the only way he has of touching the keys of his instrument is by touching your eyes with the small stick he calls a baton.

Do you play right on after the baton stops, until your ear tells you that something has gone haywire? Do you then look up surprisedly to see what it is? A picture taken at that time would show you many things about your use of your own mentality. Does your leader have to "holler" at you while he is beating time? Well, he should not do that, but many leaders do it in desperation so as not to have to stop the whole thing and begin again. Your eye is the way to tell how fast the piece is going and your ear will then tell you whether you are with the others or not. The eye sees the music and the stick; the ear verifies what the eye has seen. That is why the ear is behind the eye. Maybe you had

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Orchestra Courtesy

A REHEARSAL of a large semi-professional orchestra is in progress. The players are about fifty percent professional orchestra men and fifty percent fine players who have had little or no orchestral routine, Orchestral Amateurs, in other words. All at once, as the Conductor stops the orchestra, and before he can make his criticism, a voice breaks forth from one of the string sections. "Should that be down-bow or up-bow three measures after the double bar?" The professional players were either much amused or thoroughly disgusted depending upon their individual natures, and even some of the most unprofessional of the amateurs knew better than to raise such a question

at such a time. Now, what should the player in question have done at such a time? The first thing to keep uppermost in one's mind in Orchestra work is this: *do not take the time of the whole group to find out something which concerns you alone.* In professional work when a player in the ranks is in doubt about anything he asks the principal of his section, preferably before or after the rehearsal. If the principal cannot answer the

question, then, and only then, does he bother the Conductor with the matter, and he does not interrupt the rehearsal to do so.

There is one exception to the rule, and that is when the question or correction governs the playing of the entire section and thereby effects the total good of the whole organization, under which circumstances it is generally the principal of the section who speaks up. A case very much to the point occurred at one of the rehearsals of an orchestra composed of professionals—players and teachers—from the entire state of Iowa. The organization was assembled in connection with an All-State Music Teachers' Convention, and was conducted by the

East High School, Waterloo, Iowa, String Trio which won first place in the National Contest last year. Margaret Lilley, violin, Wava Trunnell, piano, and Nadine Borden, cello.

By Elizabeth A. H. Green

excellent artist Rudolph Ganz, a man with a sense of humor big enough for all the exigencies of the occasion. During a rehearsal a certain passage in a modern work sounded very peculiarly. Mr. Ganz stopped the orchestra to request the cello section to play the passage alone, but, before he raised his baton, the principal of the section asked, "Mr. Ganz, is there a tenor clef sign omitted in the cello parts in the second measure?" Now, this concerned vitally the whole cello section and the very definite good of the orchestra. The sign had been omitted causing the cellos to play the wrong notes for several measures. The principal of the section assumed his prerogative as leader of the section in speaking to the conductor to remedy what was obviously a misprint in the music, thereby saving time and immediately clarifying the situation. Mr. Ganz, with his sparkling humor that made four-hour rehearsals seem like half-hour affairs, replied: "Yes. The music is modern, but not as modern as that!"

Another thing—when the conductor makes a correction or suggestion to a section, the amateur principal is likely to say, "Oh, yes, I was just going to do it that way." Or, "That's the way I did it." Or some other such conversational bit. The professional principal merely

nods his head that the correction is understood—regardless of whether the passage was thusly played in the first place or not.

There are always certain lessons which stand out in one's mind as being lessons which are worth many times the price paid in view of future usefulness and practicality. I remember one in particular among many which I have had from a principal player in one of America's really great orchestras. I was playing a scale passage at the time. Being stopped, I was told to repeat the passage. I began in the middle of the runs where the difficulties had started. My instructor stopped me again and said, "Down bow." It so happened that I knew that it did NOT come out down bow there. I started up bow. Again I was stopped and this time with some display of sarcasm I was told to begin at the beginning of the passage. To say that I was annoyed would be to put it very mildly. (As you will see in a moment, that is exactly what my teacher wanted me to be!) I repeated



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the passage, and when I came to the place in question the bowing was up bow, as I had known it would be. My teacher allowed me to finish the passage. Then said very kindly: "You have not yet arrived at the place where you can be told that you did a thing wrong when you did not do it wrong, and then still play it as well the second time." Then he went on to explain that if a principal of a section played a passage correctly and the conductor criticized the section for not doing it right, how often it would happen that the principal in resenting the criticism would really not play the passage as well the second time, thereby giving the conductor just grounds for further criticism and a basis for his first criticism. This lesson has been worth hundreds of dollars to me since then in making good feeling between myself and my conductors, whoever they might be, in the first-chair positions I have since held.

One other lesson was drawn from that incident, and this lesson above all others, is the fundamental law of all orchestral playing. I had been told to

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Another group under Miss Green's supervision is the four violin quartet of East High School which won third place in the 1932 State Contest.



The Little Drummers Classroom

Andrew V. Scott
Percussion Instructor

A CARD from M. N. Elkin of Los Angeles, California, carries the following message:

Here's my new resolution:

To study and practice faithfully all the rudimental beats in order to prepare myself for the large contest to be held in Chicago at the World's Fair.

I reprint this with the hope that our readers of this department will also use this as a pattern if they have not already made any New Year's Resolutions regarding their Drum studies.

I have a list of suggested selections on solos for the 1933 National Solo and Ensemble Contests. Here are the rudiments and solos suggested:

SNARE DRUM CONTEST

The Drum Contest will consist of the following:

1. The Long Roll, open and close.
2. The Hand to Hand Flam, open and close.
3. The Flam accent.
4. A beat of the player's own selection and
5. A separate sight-reading test.
6. Solo of player's selection.
(Total time for each contestant, five minutes.)

SNARE DRUM SOLOS

1. The Ludwig Drum and Bugle ManualLudwig
Page 49, Drum solo.
Page 44, Drum solo

- Page 27, "Wrecker's Daughter."
- Page 25, "Ocean Wave."
2. The Ludwig Drum Corps Guide.
.....Ludwig
Page 54, Drum solo.
Page 41, "No Mistake," Drum solo (not in present edition of book).
3. Moeller Book—Instructor of Snare DrummingLudwig
Page 80, "Three Camps."
Page 88, "Slow March."
Page 89, "Downfall of Paris."
4. Edw. B. Straight—Selections from "The American Drummer"
.....Chart
5. Andrew V. Scott—Medley of Drum SolosLudwig

The first rudiment is the Long Roll. For all those who have not made a study of this most important of all rudiments, I would suggest that a thorough study of this roll be made before attempting to play. The notes with the stems up are for the left hand and the notes with the stems down are for the right hand.

You begin with two strokes with the left hand, followed by two strokes with the right hand. Continue in this manner, gradually becoming faster by degrees until a rebound stroke is obtained. Continue this for a few measures to ascertain whether or not the strokes are even. If there is any unevenness, stop and start all over again until you have gradually mastered the rebound stroke. When the rebound stroke is mastered, it is only a matter of raising the sticks higher and in this way, a good, round, open roll is obtained; however, this takes a good deal of practice and should be practiced daily not only by amateurs but by all professional drummers. This is the "warming" up exercise for the drummer.

The Hand-to-Hand Flam is the next rudiment. The idea being to start slowly playing from hand-to-hand and gradually getting as much speed as can be attained by the individual.

You will note that the principal notes are marked as to what hands are to be employed. In the first measure,

we find that the principal note is made with the right hand and the grace note with the left. Flams are not played

The Three Camps



Downfall of Paris



Mr. Scott is pictured here (below) with Ed Wynn and Jack Powell, who is featured in Mr. Wynn's current musical comedy, "The Laugh Parade," and said to be the highest paid drum star in the world today. The little fellow is his son, David Powell, a pupil of Mr. Scott's, and the others are members of Harrison Tech and Austin High School Band drum sections in Chicago. They are, left to right, Herman Wiegman, Herman Giese, Harold Giese, Kamille Fink, Harry Stone and Benedict Chaps.

as grace notes. We merely use the grace notes in the place of a sign that was used years ago before the drum writers used musical notations.

In the first measure, the right hand stick should be raised about ten or twelve inches from the Drum head and the left hand stick about two inches. The pianissimo and fortissimo being played at the same time is believed by many authorities to pronounce the word "Flam." However, as I have stated before in previous issues of the School Musician, the Rudiments were meant for one purpose and that was to enable the drummer who could not read music to assemble all the various rudimental beats and be able to play them as required by the Drum Major who would place them in various positions and in so doing would form very interesting Drum beats which were used in Bugle Bands, Fife and Drum Corps and also by the Scottish Highland Bands.

The next rudiment is the Flam Accent. As the name implies, the Flam in this exercise is to be accented very strongly—the other two beats being played pianissimo. Start this very slowly and gradually by degrees play faster. The strokes employed are Right, Left, Right—Left, Right, Left.

The next rudiment is the 15-stroke roll. Stems up left hand, stems down right hand. Start this exercise slowly. Accent the fifteenth stroke which is the name of the roll. Do not forget to accent the name of all rolls. For instance, the fifth of the five stroke; the seventh of the seven stroke and so on.

This roll should be practiced until closed.

The Flamacue. The flam to be played forte. The next stroke double forte with the left hand. The next two notes are played pianissimo and the flam is played forte. Practice this slowly and finally becoming faster until you can play them with a very

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By Arthur



Olaf Anderson

A Word to Pa and Ma

EVERY normal parent in any circumstance of life, whether rich, moderately well off or poor, wishes his offspring to receive a musical education. A mother, especially, is proud of a daughter who can exhibit enough ability to perform simple, well-known piano pieces, or a father is proud of a son who makes for himself a place in the school band or orchestra! Children, however, must go on with their regular scholastic work and show efficiency in such things before they are allowed to devote too much time to music; for, without a solid, general education, music, except as an accomplishment, will be of little use to anyone.

As a student advances in his school work, acquiring background to fortify himself against the problems of livelihood, he will involuntarily be formulating a background for his musical work which, even though he never becomes a professional performer, will serve to broaden his capacity for the absorption of all that goes towards making his music less trivial and perfunctory.

In other words, the two must go hand in hand and the one thing must not be sacrificed to the other until he reaches the turning point where either further specialized education or musicianship must prevail.

The average boy or girl will inherently know, when the time comes,

whether or not to make music a life work. The manifestation will be gradual and almost unconscious, for it will not be marked by any sudden outburst of proficiency but by a slow process of elimination of other activities until but the music remains.

How is the parent to know whether or not to allow the child to proceed with music as a career? This is a serious question that should receive unbiased consideration.

There are many degrees of musicianship which must be considered, first by the student and then by the parent. The student, first, because he must discover his own proper niche, and the parent, second, because he must use his maturer judgment and insight into the possibilities of the choice made as to its practicability as a surviving livelihood for his child.

It often happens that the parent, especially the father, feels opposed to or even set against the idea of the child's becoming a musician. Such cases are legion. There is very little to be said or done in such instances. The child, must either renounce his intention of choosing music as a career or continue without parental benediction. In either instance it is hard on the child, for in one way there will always be a sense of regret at not having essayed becoming a musician, and in the other in-

stance it is ever an uphill, unpleasant undertaking to sense opposition to anything one is attempting to do. We feel deep sympathy towards anyone who experiences either of these situations. But the stern parent cannot possibly object to the training in music that his offspring receives in the public school, so that the satisfaction of not being entirely deprived of the benefits of a primary musical education should, to a slight extent, assuage any disappointments that may arise.

Parents must be patient when it comes to expectations in the matter of music as a profession. The road is a long one, fraught with many disappointments, many detours, some of which are almost impassable, many misgivings because of keen competition, and many discouragements because of the hard, almost endless work entailed. It is no sinecure no matter what the talent or from what angle it is viewed. The life of a musician, whether the choice be that of solo performer, instructor, ensemble player, or general educator, requires a thorough, serious preparation, experience, will power, fortitude and attitude.

If a parent sends his son into a bank to learn the business he does not expect him to be an official in the institution

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John J. Horn Talks Trombone

ONE of the most difficult problems encountered by the teacher and music supervisor is to convince the members of his organization the value of *daily study*, carried on in a systematic manner. The average school musician has a dread of the playing of Scales, Chords, Intervals, Sustained Tones and everything worth real sacrifice and careful practice. He seems to think this kind of study is unmusical simply because he does not hear a melody.

Every successful musician and artist has studied and played day after day, hour after hour at the very things that the majority of chair warmers would call unessential. The real music student will find much pleasure and profit in the careful practice of Long Tones, Intervals, Chords, Scales, etc. There is much to learn in arranging a systematic practice schedule, every exercise can be made melodious if studied before hand.

Long Tones can be made very melodious, Intervals can be built up on almost any song number. Learn to improvise, develop an original idea, as a hint, let me suggest, a very good Interval study can be developed in the melody of Yankee Doodle, America, and numerous other familiar song numbers.

As to period and length of practice a schedule should be outlined, for instance—Long Tones 15 minutes, not in strict scale formation, this would cause a mechanical tone construction, it is better to start on the F fourth line, Bass Clef, then G, to E, to A, to D, etc., as this form requires a differ-

ent lip adjustment bringing into use every facial muscle required in producing high or low tones.

After resting a few minutes you might practice *Slurred Intervals*—Thirds, given careful study will produce required results, such as flexibility—smoothness of tone required in song playing and endurance.

Then after resting you can take up the next department of study—

Intervals, Legato, and Staccato—slowly, deliberately, always in good tone, not loud or harsh, and try to tap out the tones, as you would tap a bell.

Scales, Chords, and Song playing follow in rotation. Study your physical capabilities, the individual must determine the length and amount of time he can devote to his or her practice. Today you are well, full of *pep*, feeling ready to conquer the world; the next time you sit down to study, you may feel fatigued, played-out in mind and body, so use your own judgment in the matter of how long you can practice.

The ability to play well is founded upon habit, and habit, in turn, is formed by the players' daily work; therefore it would be a pleasure and a great deal of satisfaction to the supervisor and teacher if the entire band would "*get the habit*" and practice daily in a systematic manner.

There are a great many characteristics and habits of good practice that every student of music, young and old should strictly observe:

Start Slowly—Insist upon slow practice at first, gradually work up to the required tempo.

Keep Time Always—Pay close attention to keeping the correct time, be it slow or fast, learn to feel the *rhythm* be it scales or otherwise.

Listen Constantly—Listen to every tone played—develop a critical ear for real tone.

Keep Eyes on the Music—Form the habit of reading the music as you would a book; develop a greater *eye-span*, read ahead, this is something which cannot be taught, you must develop it by practice.

Master Every Step—Never be satisfied with being able to play the music well, endeavor to improve upon every thing you practice or play.

Master—Small Sections First—rather than attempting long ones, play all passages and exercises in the easiest possible manner. Play all scales, using different shadings of tone power, accents and rhythms.

Breathing—Is the first accomplishment for the player to learn and control.

Tonguing—Careful attention must be given to the actions of the Tongue in starting the tone and its position after the tone is started. (More detail will be given on the subject of *Attack* in a future article.)

The Lips—Are very delicate and require a great deal of attention. (Future articles will deal with the Embouchure and its uses.)

Individual Practice—Is necessary to every individual player, every wind instrument player needs daily practice in order to keep the lips in good condition and play his or her instrument with any degree of certainty.

"GET THE HABIT."

—♦—
This is the New Jersey All State High School Orchestra which has a total membership of 260 and represents ninety-four school districts. For the past five years the orchestra has played for the New Jersey Teachers' Association Conventions and has taken part in one of the National Association's annual programs in Atlantic City. In accordance with the practice of selecting outstanding conductors for the orchestra, Clarence Andrews of Plainfield and Jennings Butterfield of West Orange served in 1932 and others who have done so in other years are R. A. Laslett Smith, John H. Jaquish, C. Paul Herfurth, Arthur H. Brandenburg, Clarence Wells, Jay W. Fay, Wilbert W. Hitchner, Clifford Demarest and Ben Levy. New Jersey is proud of this organization and it has been a decided factor in the development of instrumental music in the schools there.



Rhythm

Prevents Fire Casualties

THE occultist would say "knowledge of the law underlying the phenomena of vibration gives the human mind control over external events." But it is far more comprehensible to use the word "rhythm," which everybody understands. The statement that "rhythm" is actually able to prevent fire casualties will be met immediately by the question, "And how?" Since the days of the "fig leaf," rhythm has been found a panacea for countless ills to which the human flesh and affairs fall heir. It begins at the cradle. Mother Eve probably soothed her babies to sleep by rhythmic crooning in the same way that mothers send their young hopefuls to By-low land today. The San Francisco Baby's Aid Society croons its little charges to sleep with radio lullabys, a custom, doubtless, adopted by baby orphanages the world over. Rhythm has been used successfully as an anti-excitant, sometimes a cure, in institutions for the mentally ill. At a certain island institution the writer saw the inmates of the psychopathic wards seated about the band-stand, listening to the music, their hallucinations forgotten, their faces wreathed in happy smiles, some of them beating time. And for a number of years rhythm has been used in hospitals for the physically unsound, with curative results. The nerve-racked—sometimes wrecked—business man slumps down in his leather chair when the day's work is done, and turns on the radio. The rhythm soothes and relaxes him.

But rhythm is far from finding its only usefulness as a soporific. It is rhythm that stimulates the lagging energies of the tired soldier, and sends him to the front full of fight. It is rhythm that revives the weary little girl after her day at the typewriter, and sends her onto the dancing floor with renewed vitality to "make a night" of it. And so we begin to find that rhythm has the virtue of a regulator—a teacher of physical control, a renewer of strength, a promoter of coolness and calmness in the face of danger when, perhaps, life itself is at stake. And how? Listen.

Many a parent sends the child forth to school every morning with a little

pang of apprehension—if the little one should be indiscreet or reckless in crossing the streets—if he should be kidnapped—if fire should break out in the school!

"I have some of my own that have reached the school age," said Charles Kritzer, veteran master of the art of drumming, and one of New York's best known and most popular teachers, who includes in his instruction training in the psychological meaning and possibilities hidden in sympathetic manipulation of the drum sticks. "I confess the peril of which I stand in greatest apprehension for my school kiddies," he continued, "is the possibility of school fires. I realize that our board of education and National Fire Protection Association have done everything possible with their appropriations to make the school buildings and regulations safe for our young people. But I feel there is something still to be desired in the fire drills, and the methods by which children are brought to safety out of a building in which fire has started. If the children are well disciplined and under the teacher's control, there may be no mishap in an orderly exodus. But there is always a chance that the regular teacher may be ill, and a substitute, who is not inured to the routine, which is better known by the pupils than the teacher, taking his or her place. And so to vest the control, in a crisis, entirely in the hands of the teacher may be to lose all. In my mind it is far better to have the children so thoroughly

trained that they will act automatically, and without word of direction, habited to do the same thing every time in event of danger, without any confusing complications such as are often devised as drill signals.

"In the first place both teachers and children should be warned not to stay and fight fire. Their business is to get out, and that as quickly as can be done in safety. Hurry, of course, leads to panic, confusion, accident. The safe exodus must be accomplished in rhythmic order. How are we going to get this rhythm at such a moment? It is much easier than it sounds. It is accomplished by the introduction of the drum. There should be at least three drums in each school—one large bass instrument and two snares. The large drum should be located on the first floor, in a position where the boy assigned to it may secure it easily, and hastily assuming his position in the hall he commences to drum in regular march rhythm. His beat is taken up by the boys assigned to the snare drums above, and the children march on the left foot in time with the drum beat. A couple of bugles could be added with gain to the rhythmic control. The tempo could be gradually accelerated to a degree found consistent with safety. This, of course must be practised thoroughly during the drills. On a four-foot stairway one hundred pupils should pass each stair in twenty-five seconds, under forced circumstances, this to be tested by the stop-watch during the drill.

"At the same time the drums and bugles or trumpets are sounding, let the children take up a simple melody with the simple words, perhaps such as this:

"We come—we come—
We come to the beat of drum!
Marching steady,
Always ready—
Come to the beat of drum.

"We come—we come—
We come to the beat of drum!
Now on we go
To the street below
To the rat-tat-tat of the drum!
"These verses are to be sung over

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By Genevieve Farnell

Tempo! Nerves! Practice!

By
Theodora
Troendle

THE study and profession of music like almost every endeavor these evolutionary days is due perhaps for some drastic changes which it is hoped will prove salutary. Many signs seem to point the way for some of these changes and, despite the depressing days we are now going through, many of them will be for the better.

Those continuing their music through hard times are going to be more sincerely interested in making music and will not merely be content with the superficial half-learning that has characterized much of our music study before. And with this thought in mind I am going to devote this month's article to some of the questions that music students who are sincerely in earnest are usually desirous of knowing.

First: "How shall I know in exactly what tempo to play my piece, especially if there is no metronome mark? Over the radio artists play everything so much faster than my conception of the composer's tempo and faster than I am able to perform them myself which is very discouraging."

Metronome marks are a guide but not an infallible one as metronomes are not always alike. In dance rhythms a student should not go too far astray if he is familiar with the tempo and character of the dance he is interpreting. In slow movements, too he should be guided by the character of the music and the sway or pulse of the composition is the all important thing. In presto or rapid agitato movements there are more things to be considered. If the student's technique is unable to encompass even the approximate tempo he had better leave it alone for the time being. But the mere fact that he can not play it at the tempo of a mature artist with a mature and firmly developed technique should not be a hindrance. Far better to play it slower and steadily and above all cleanly than to attempt a tempo beyond his present development. Tempos are to some extent a matter of individuality and temperament. That does not mean that it is ever correct to play a nocturne presto or a presto, largo, but within the range of the composers indications (adagio, allegro, etc.) use the tempo best suited to your equipment. Above all things do not start one tempo and end up in another unless the composer has so indicated.

Second: "How can I keep from getting nervous when I play before people or at recitals? I forget things that

I know and mess things up that go well at home."

Very few performers, artists included, are free from decided nervous strain, when playing in public. It is only natural that a student with limited experience should likewise suffer. But you can memorize your pieces so as to reduce forgetting to a minimum and you can (and must) learn to have practiced enough to have your fingers and tempos under perfect control. The question of how to mem-

orize we will take up in a succeeding issue as it is a question in itself and takes more space than we now have at our disposal.

Third: "How much should a pupil going to high school practice?"

Quality is of more value than quantity. An hour of concentrated work is of infinitely more value than several that lack concentration. Fix upon a certain set amount compatible with your home work and other duties and stick to it. Routine is all important.

Join the National School ^{BAND} ORCHESTRA Assn.

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Note: The respective director of a band holding an Organization Membership is entitled to Active Membership without additional payment of fee.
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Waupun, Wisconsin

National School Orchestra Assn.

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CITY	SCHOOL—IND., OR ORG.	STATE
REP. OR DIRECTOR (Last name first)	No.	Street
Band		City
Orch.		
Mus.-Supv.		
Supt.		
Prin.		

Enrollment (School) Grds.—9.... 10.... 11.... 12.... Total....

Class Assign.

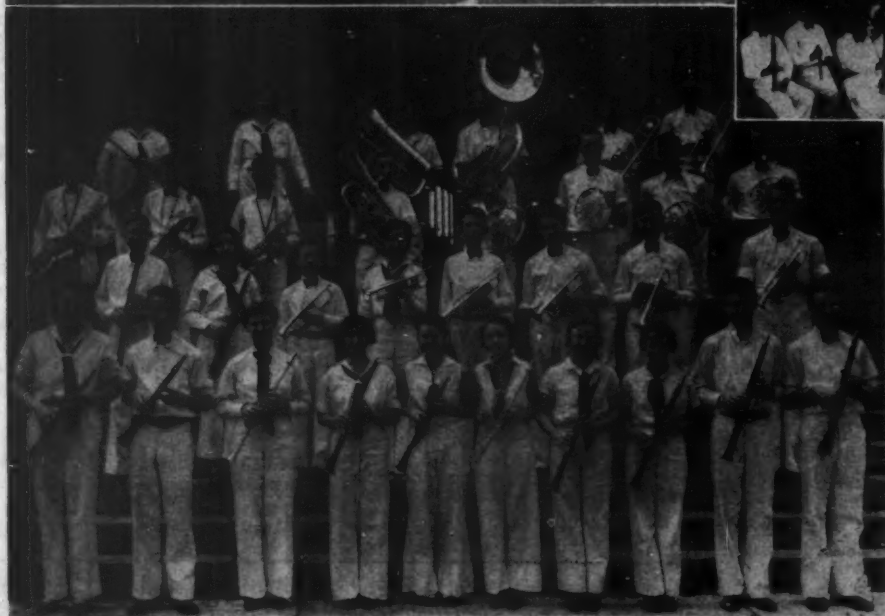
State Organization—Members of.....

State Contest Participation (1932).....

Place Class Award

Does your school expect to participate National Contest in 1933?

As School Musicians



We Take the Cake



1. In the history of the South Cache School Band of Hyrum, Utah, the director, Mr. Terry, plays an important figure for in his second year he turned out the winning band in Class B in the District and the following year, 1932, the State and Interstate marching and playing champs.

2. Here's the Proviso Township High School flute quartet of Maywood, Illinois, which placed in the second division in the National Contest last year.

3. Back in 1931 the Ormsby Village School Orchestra of Anchorage, Kentucky, made its first appearance in a State Contest winning second place in Class C. Last year they won first place with a trophy for the highest number of points scored in Class C in the contest. C. E. Norman is the director.



4. The Blairtown (Iowa) School Band is a sort of cooperative affair, partially supported by parents of the members, by the music-lovers and business men of the community and partially by its own enterprises. Mr. Glenn Lyman of Cedar Rapids comes to Blairtown once a week to instruct and direct the band and which has won two consecutive State Championships in Class C.

5. Alabama had its first State Contest in 1932 and the victor in Class C was the Mignon High School Band of Sylacauga which is directed by Harry McGowan.



6. You can't say that the Princeton (Wisconsin) High School Band isn't consistent for, under the direction of Edgar H. Zobel of Ripon, it has been named first place winner in Class C in the State Contests for three years. Mr. Zobel also directs the Nashboro Concert Band and Ripon Little Symphony Orchestra.



7. Here's Kathryn James of Olney, Illinois, who first took up the study of the saxophone in 1930 and stepped right into the saxophone ensemble which won first place in the District Contest in 1931. Then in 1932 she went out and took first place in the State Solo Contest and second in the National.



8. In Massachusetts the Brockton High School Band is "at the top of the pile," having won first place in the 1932 State Contest for Class A Bands. F. W. J. Lewis is the director.

9. Preston R. Noble has a whole string of achievements to his credit. For four years he has been first chair baritone player and soloist as well as student director of the Benton Harbor (Michigan) High School Band. Last year he added two more medals to his collection by placing in the second division for baritone soloists and in the second division for brass castles at the National Contest.



10. Here's another first place winner, West Chicago (Ill.) Community High School Orchestra, rated in Class B.

11. The Meridian Boys' Band of Meridian, Mississippi, was organized in 1929, won second place in the State Contest in 1931 and superior rating last year when it tied with the Clarksdale Band. The members are looking forward to entering the National Contest this year.

« We See by the Papers »

Handy Girl Around Orchestra

For real versatility in the field of music, not many high school bands have anyone to compete with West Technical High School's Esther Petre who plays three different instruments in winning form. She has played baritone in the band, string bass in the orchestra and piano in the winning string ensemble. The daughter of a Lutheran minister, she has been of great value in her father's church.

The West Tech Band and Orchestra have been outstanding in both Greater Cleveland and in the state of Ohio for the past ten years. Last year the orchestra tied with Glenville High School for first place and the band was awarded second place.

Peter F. McCormick is the director.

Unique Bugle Corps

A Junior Band of thirty members and a Junior Orchestra of thirty-four members have been added to the ever-growing music department of the Gladstone (Mich.) High School. Besides the two bands and two orchestras there is a string quartet, string ensemble and brass and reed ensemble. There is also a Girls' Drum and Bugle Corps of 20 pieces. This outfit, which is the only one of its kind in the Upper Peninsula, cuts quite a figure when its members turn out in their snappy purple and white uniforms. Betty Petit, drum major, and Claire Sword, corps major, direct the maneuvers.

This month and next, the various divisions of the music department, under the direction of R. N. Haskins, are working together on a series of Sunday afternoon concerts.

This Gang's Never Down

Can you imagine having the band stand collapse with you just as you are about to play in a contest? Well, that's what happened to the members of the Edinburg (Tex.) High School Band when they competed in the contest for valley high school bands in Mission, Tex., on December 9. The most remarkable part of it all is that in spite of the fact that many instruments were damaged and they had to borrow nine before they were able to play, they pulled themselves together and went right out, unfamiliar instruments and all, and won the contest with nine points to spare.

Last year Edinburg placed fourth in the valley contest so this speaks well for the progress being made under Joe Berryman, the new director. He reports he has a new Mexican drum major who's a whiz. Fredrico Garcia in his name and in a recent parade he tossed the baton over electric wires four times without a miss. We guess that's something for you drum majors to shoot at!

Holiday Party

The Manlius (N. Y.) School Band was heard in concert at the school's annual Christmas party on the eve of the students' departure for the holidays on December 16.

Vie for Seats

On Friday evening, January 26, the Froebel High School Orchestra of Gary, Ind., presented its third annual concert in the auditorium of the Horace Mann School of Gary.

This organization, by the way, is only four years old, having started under the direction of Mr. K. W. Resur with but eighteen members. Now it has eighty-six. They live up to their rehearsals by having monthly contests for chairs and as a result of the last contest we heard about Severyn Dymowski was made concert master, but by this time his successor is probably presiding.

Starting Young

Well, well, just look at the little boy with the great big horn, or perhaps



we should say, the great big horn with the little boy. Don't think for a moment that he doesn't know how to handle it though. He's George Hewitt and his brother, Harry, is shown here with his trumpet. Harry's in the fourth grade of the North School, Waukegan, Ill., and George is

in the fifth. Harry started studying the trumpet and George the double B bass last fall under the direction of Otto Graham and they both hope to do solo contest work.

Money-Making

Here comes more news from good old North High of Columbus, O., dispatched by "Sunny" Sison. She tells us that the band is looking forward eagerly to the approaching contest although this always brings money worries by the score. To help the situation a benefit roller skating party was held recently and over 300 turned out for it and had a slick time with no serious spills. Another way of helping the cause has been devised by the Band Girls Club which sponsors candy sales.

Aside from these money-making occupations, the band had been busy playing for parades, basket-ball games and pep meetings. The orchestra, too, has come in for its share of recognition and was asked to play for the Columbus Civic Theater annual dramatic presentation.

New Numbers

In preparing for a concert to be given in the near future, the Grant District High School Orchestra of Milton, W. Va., is practicing several new selections.

Rewarded

Celebrating the success of the Instrumental Ensemble Club of Ponca City (Okla.) High School, the members of the group and their friends were entertained at the home of their director, Lawrence D. Peters, last month. Since its organization last fall, members of the club have filled about 125 engagements, it is estimated.

Brother, Can You Spare a Piccolo Player?

Three Lincoln (Neb.) students had a novel experience when they were invited to play in the neighboring Fremont High School Band and Orchestra in a recent concert. They were Paul Ward, who plays the flute and piccolo; Robert Storer, the oboe and English horn, and Patsy Ash, the bassoon. Mr. Bernard F. Nevin, supervisor of instrumental music in Lincoln was formerly an instructor in the Fremont schools so when the band and orchestra conductor there sent out an S. O. 2. for musicians playing these particular instruments, Mr. Nevin was only too glad to oblige.

The caliber of the Lincoln High musicians is indicated to some extent by the fact that Richard White, a junior, has recently been admitted to the Lincoln Symphony Orchestra. Several Lincoln alumni also play with the Symphony.

Parents Boost Band

A banquet was given by the Amarillo Band Parents Association on January 20, for the purpose of arousing civic interest in the Amarillo (Texas) High School Band. Encouragement was the keynote of the talks given by Mr. R. B. Norman, principal of the high school; Mr. W. A. McIntosh, superintendent of public schools; and prominent citizens. A large number attended and it was apparent that the parents had been very successful in their novel effort.

Aids Novices

To improve the band and orchestra, Mr. Paul Hummel, music director of the Norfolk (Neb.) High School, is giving individual instruction this semester. Eighteen students have enrolled, eight of these because they cannot fit band or orchestra into their schedules, two are learning to play the cello, one the flute and the others furthering their studies of the trumpet, violin and clarinet.

They're Both Good

Musical ability runs in the Downs family of Martel, O., for here are Richard, who has been playing the bass four years, and Robert, who has



played the clarinet for three years. Their experience has been wide and varied including playing with the Martel High School Band under William A. Tritchler, director; the Marion County F. F. A. Band under Oscar Kaelber; The Gallion Municipal Band under Prof. Earhart; and the Ohio State Fair Band, directed by Louis E. Pete.

Oil State Music Makers



The photographer caught the Blackwell (Okla.) High School Orchestra all set for action. That's Maurine Page back there at the piano and the others are: Charles Westgate, drums, traps; Worth Blair, bass; Lloyd Williamson and Laurence Swearingen, saxophones; Walter Harrel and Wilson Young, violins; Leonard White, trumpet. Dave Westgate is the director.

Sunday Concerts

The Charleston (W. Va.) High School Band and Orchestra combined forces on Sunday afternoon, February 5, to present a concert in the High School auditorium for the general public as well as the parents and friends of the students. The string ensemble, woodwind ensemble and the brass ensemble contributed several numbers and J. Henry Francis Jr., one of the students, directed the combined band and orchestra in one number, "The University of Dayton March."

These concerts, given on the first Sunday in every month, are proving to be most successful. J. Henry Francis is the director and further distinguished in the field of musical education, serving as president of the Southern Conference for Music Education.

High School vs. Grads

Here are the results of the novel contest held late in December between the McComb (Miss.) City School Bands and the Graduates of the McComb City Schools Bands, under the direction of Elmer J. Frantz. There was a small charge for admission to the High School auditorium where the contest was took place and the proceeds were divided between the McComb Schools Band Fund, the Samaritan Home and the Southwest Junior College Band Fund.

The quartette contest was won by the graduates; the cornet solo by H. C. Fant, F. Whittington, second and V. C. Gibson, third, all of the high school band; the clarinet solo by James Jones, with W. H. Weber, second, James Bickham, third, all of the high school band; trombone solo, Jewel Lenoir, graduate, with John Scarborough of the high school band, second.

Both the high school band and that of the graduates played several selections and joined forces for the finale.

State Band for Texas

The Texas Band Masters Association met at Waco, Tex., for its annual convention on January 28 and 29. Plans for the summer camp or band teachers' school at Lampasas were discussed, a resolution approved recommending that the high school curriculum of the Texas schools be expanded to include four units of band music and a new plan of promoting interest in school band music worked out. A committee headed by George Royster of Mexico, with Joe Barryman of Edinburg, secretary, was appointed to form an all-state band composed of the best talent in high schools all over the state. It will have about 100 pieces and will play on such occasions as the State Teachers' Association meeting.

A banquet at Karem temple and a concert given by the Baylor University Band were among the social events on the program. Bwerett McCracken was re-elected president of the association;

Earl Irons, vice-president; D. O. Wiley, treasurer; R. J. Dunn, secretary; E. M. Shepperd, chaplain and Lyle Skinner, director of instrumental music.

U. of I. Invites Teachers

The University of Iowa has extended an invitation to all teachers and supervisors of music to attend a conference on the problems of school music at the University, Iowa City, on February 17 and 18. The program will include demonstrations and round table discussions under the leadership of nationally known authorities in each of the special fields. The state and national required contest selections will be played by the University Concert Band under the direction of Dr. O. E. Van Doren and Mr. Harold Bachman and will be discussed at length.

Numbers No Drawback

A grade and high school enrollment of 225 students would look like pretty "slim pickins" to almost any band director but out of just such a situation at Marble Rock, Ia., Oliver Keith Conklin, music supervisor, has developed a band of fifty-five members. Following in their footsteps comes another organization, the Junior Band with thirty members.

The Senior Band not only plays at all school functions but is also the official town band and last summer presented a series of fourteen concerts

with a complete change of program for each. Several concerts are given during the school year, too, and last year the band broadcast over radio station WMT at Waterloo.

In 1933 the band ranked first in Class C in the Sub-district Contest, and a fine showing was made by the solo and ensemble groups which were entered for the first time.

The band officers are: Irving Spaulding, pres.; Winifred Ackley, vice-pres.; Jean Maxson, secy. and treas.; Marian Arhart, librarian; Robert Scott, mgr.; Donald Nash, asst. mgr.

Wields the Baton

Leo Dornan is the student leader of the Brockton (Mass.) High School Band and what's

more he holds first chair in the drum section and also plays the tympani. Since they were inaugurated in 1921 the Brockton High Bands have piled up a notable string of achievements, climaxed by the winning of first prize in the State Contest in 1932. Leo's snappy outfit is a sample of the striking scarlet and white uniforms with which the school board equipped the band last year. Mr. F. W. J. Lewis is the director.



Provide Music

The Flint (Mich.) Northern High School Orchestra assisted the members of the dramatic classes when they presented "The Cradle Song" on January 26. Among the numbers which the orchestra rendered were: Schubert's "Ave Maria," Tchaikowsky's "He Who Has Yearned Alone," Grieg's "Ich Liebe Dich," Massenet's "The Ellege," Rubenstein's "Romance" and Brahms' "Cradle Song."

McKinley Has New Song

An all-musical assembly program was presented by Capt. Blum's McKinley High School Band, Chicago, on January 10. There were several solo numbers including a trombone selection played by Bram Stevenson from an arrangement of "Jingle Bells" made by his father, an oboe solo by Mario Camastro, a clarinet solo by Jack Angelari and a violin number of Eugene Kilinski.

At a later assembly a new song, "McKinley Alma Mater" written by Mr. Schuessler, was introduced. Eugene Kilinski played it as a violin solo, a visiting vocalist, Margaret Jacobson, sang it, then Miss Meek's class and the Boys Glee Club sang it and finally the entire audience joined in enthusiastically.

Wisconsin Pioneers



Two Rivers, Wisc., was among the first cities in the state to have a school band and its first director, W. V. Arnold, is known among bandmen as the "Father of the School Band Movement in Wisconsin." One of the first State Tournaments was held in Two Rivers and since its organization, the Washington High School Band has always been well represented at these contests. The band has been under the direction of William B. Jones for the past six years, and has placed in the first division of Class B bands consistently since that time. 1933 gives every promise of being another banner year.

Washington Harmony

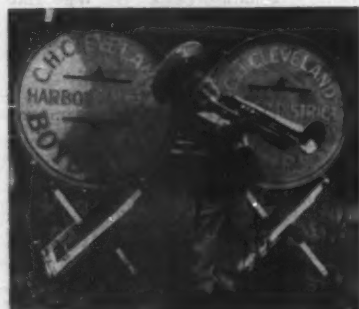


Here's a bunch of young musicians who do things. These boys—and the five girls we find in the picture—make up the Kent High School Band which won second place in Class B in the Western Washington Band and Orchestra Contest last year. Virginia Idol is the director.

On the Air

Eighteen Northern High School Flint (Mich.) students took part in a radio program broadcast over Station WFDF early in January. There were dialogues, comedy skits, two scenes from "The Cradle Song," vocal solos and a cello solo, the latter played by Loren Blakely.

"Sunny Boy"



Look who's here! "Sunny Boy" Cleveland, mascot of C. H. Cleveland's Harbor District Boys Band of San Pedro, Calif. Despite his tender years "Sunny Boy" is an up and coming cornetist and also does a little band directing on the side. The band started off the New Year with a concert at Grace Methodist Episcopal Church in Long Beach on Sunday evening, January 1.

Greeting the Frosh

Westfield (Mass.) High School entertained its freshmen on January 27 with a musical program put on by the school band under the direction of Mr. Morrill. The upperclassmen were treated to the same program at their assembly a week previous. The band is a new feature this year and is making it possible for many youthful enthusiasts to realize their musical ambitions. The latest development is a freshmen orchestra which started recently with a nucleus of four members but they are looking forward to bigger and better things.

Doing Its Bit

The Hornell (N. Y.) High School Band played an important part in the performance sponsored by the Hornell Welfare Association for the benefit of the city's needy, in the school auditorium last month.

Last spring the Hornell Band won

the State Contest for the third consecutive year. Under a contest ruling which prohibits a band victorious for three successive years from entering the contest again until three years have elapsed, Hornell will not be eligible to compete in the state event until 1935. What is more important, however, there is nothing to prevent the band from taking part in the National Contest, and that's what they're pointing for now.

The Big Broadcast

Stockton (Calif.) High School's entire music department of 400 students under the direction of Frank Thornton Smith and Miss Virginia L. Short will broadcast over station KFRC in San Francisco on March 25. Band, orchestra and chorus will all participate and members of the second band and orchestra have been inducted into the other groups so that every member may be included.

Something New for Sousaphone Players

Not many Bass (tuba) Solos have been published, and most of these are for Eb Bass or Tuba. Solos for BBb Bass (Sousaphone) are scarce, especially a good difficult technical one.

In searching for BBb Bass Solos for the National Solo Contest the committee had difficulty in finding a good difficult solo written for BBb Bass.



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The Committee asked Mr. G. E. Holmes to write something appropriate for this instrument. Mr. Holmes made a fine transcription on "Emmett's Lullaby" that lays just right, and is of a technical nature containing the theme, two fine variations and cadenzas.

At the National Band Clinic held at the University of Illinois, January 5th, 6th, and 7th of this year, the eminent Bass Soloist Mr. Wm. Bell of the Armeo Band and Cincinnati Symphony Orchestra featured "Emmett's Lullaby." Transcription by G. E. Holmes. This solo is now published for BBb BASS (Sousaphone) with piano accompaniment.

Bay State Newcomers

Westfield (Mass.) has its first High School Band and if its members do everything they are planning to in the next few months they'll be making quite some name for themselves. In addition to playing at the basketball games, the band will give assembly programs for both freshmen and upperclassmen and put on a program for the Intermediate School to interest the players there in joining the band when they enter high school. We think that's a pretty smart idea. Have any of you other high school bandmen ever given a thought as to who will "fill your shoes" after you've graduated?

Hear New Trio

Something new in the way of trios was featured at the January meeting of the Orpheons, Lincoln (Neb.) High School musical club. It was a flute trio made up of Hope Probasco, Constance Baker and Geraldine Zigler.

Election of officers for the new semester was held at this meeting and William Miller was elected president; Elizabeth Neely, vice-president; Louise Magee, secretary; Evelyn Careas, treasurer; Betty Van Horn, editor; Betsy Allen, sergeant-at-arms.

The Lincoln High Orchestra has eleven new members this term, four violins, four violas, one string bass, one trumpet and one bass.

Follow Clinic's Example

Inspired by the National Band Clinic held last month at Urbana, they have started something similar, on a smaller scale, out in Oklahoma. On March 10 and 11 the First Annual Oklahoma and Interstate Band Clinic will be held with the cooperation of Oklahoma A. and M. College at Stillwater, at which time the contest material will be presented by the A. and M. College Symphonic Band directed by Boh Makovsky, solo and ensemble demonstrations will be given by the pupils of Makovsky and Pittman, and all phases of school band and orchestra work will be discussed. There will be a banquet on the evening of the tenth.

Strutting His Stuff

The young gentleman, seen here, taking advantage of the principle of equilibrium is Dick Huffmann, drum-major of the South High School Band of Columbus, Ohio, fifteen members of which have recently subscribed to this magazine.



Last year this 42-piece aggregation won a silver loving cup which was presented in the senior high division of a radio contest. In the same season the South High School Band obtained enough money, from its annual concert and the school P. T. A., to outfit itself in impressive uniforms consisting of white trousers, blue and gray capes, and blue plumed hats.

This group has taken part in many civic enterprises as well as athletic contests where it forms floating letters in the approved style.

The South High School Band is recognized as an outstanding asset in its immediate community, is self supporting and in addition boasts of a large repertoire of march and concert numbers. Clement W. Alspach is the director.

Play Contest Number

The saxophone sextet of De La Salle Institute, Chicago, which has gained great popularity this year, will present the National Contest number, "Harmonianna" at the mid-winter concert to be given by the De La Salle Band in the school gymnasium on February 12. There will also be solo, duet, trio, quartet, quintet, and other sextet features.

Musicians Get Letters

Lakeview High School, Chicago, awards school service letters for band and orchestra work and members of the recently graduated senior class who won them were: Band, John Morgan, Harry Bittner, Marco Carlucci, Gilbert Cleworth, John Cole, Joseph Glasky, Brandon Hauck, Hugh Jones, Herbert Krauss, Joseph Miller, Carl Pegenau, Kenneth Robinson, Steve Schneider, John Snyder, Clarence Sutton, Aaron Teitlebaum, William Weckler, Joseph Eldredge, and Edward Kreutzer; Orchestra, Marco Carlucci, John Emrich, Joseph Glasby, John Morgan, Carl Pegenau and Kenneth Robinson.

Apparently the Lakeview Band has some pretty versatile boys in its ranks for no less than six of its members played prominent roles in the recent Senior Drama Class production of "Beau Brummel."

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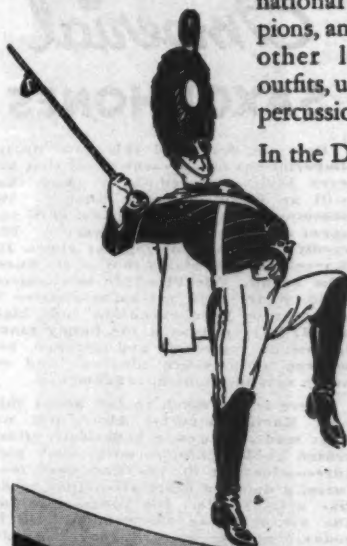
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Musical Town

Alabama held its first State School Band Contest last year and the Mignon High School Band of Sylacauga stepped right out and copped the honors in Class C. Mignon School is unique because its student body is composed of the children of the Avondale Mills' employees. This is a large textile company with main offices in Birmingham and plants in seven different towns throughout the state. The company maintains bands at all its plants with a full time director at each. Their plan differs from that of most industrial companies in that they do not import musicians but train their own material, beginning in the schools.

The Mignon group consists of three bands and an orchestra. The beginner's class serves as an auxiliary to the high school band, and the latter holds a like position in relation to the mill band or "big band" as it is called.

During the fifteen years these bands have been in existence they have had but two directors and teachers, Mr. J. M. Henley, who served from 1917 to 1923, and the present director, Mr. Harry McGowen, who has been there since 1923.

Ocarina Band

Austin (Minn.) High School has the first ocarina band in that part of the country. It has seventeen members and appeared recently in one of the assembly programs.

The highlights of the Junior and senior assemblies at Austin High on January 11 and 12 were the musical programs under the direction of C. Vittorio Sperati. The Junior High School Orchestra, composed of 120 students, furnished the music for the Junior assembly and the High School Band entertained the senior assembly.

World's Fair Recruits

At least ten members of the Hammond (Ind.) High School Orchestra are feeling pretty proud of themselves for they have been accepted as members of the In-and-About-Chicago High School Orchestra which will be one of the musical features of the World's Fair in Chicago next summer.

Several weeks ago try-outs were held by Mr. Anderson, supervisor of music in Chicago schools and nineteen Hammond students entered. Florence Gindl, Shirley Friedman, Marjorie Dye, Marianne Detrick, Mary Dugan, Bob Childs, Emil Sterbenc, Bill Northland, Bill Vance and John West were the lucky ones who qualified.

Band Sheet

Our hats off to The *Nodak Bandman*, a University of North Dakota student publication appearing once a semester. The work is done entirely by the students, even to printing it in their own shop on the campus, and they manage to fill four-four column pages with news of the University Band and its members and former members. Robert Ryan is the editor and Professor John E. Howard, director of the University Bands and Orchestra, the faculty advisor.

Bellows Falls Concert

All the musical organizations of Bellows Falls High School, Bellows Falls, Vermont, took part in the initial concert of the fall season held on October 21. The orchestra under the direction of Mrs. Grace W. Axelson, played several selections, the brass quartet presented a piece and the band under the direction of Mr. C. F. Leitinger concluded the program with some favorite numbers.

Telling it to the Parents

The subject of music held the floor at the Harnell (N. Y.) Junior Senior High School Parent Teachers Association's December meeting. Music Directors Leo Lynch and Lloyd Bremer were the principal speakers. The Junior High School Clarinet Class, made up of eight boys, played, the Junior Girl's Glee Club sang, and there were solo numbers by Arnold Tengelund, trombone, John McGrosso, clarinet, and Lois Huff, piano.

Professor Lauds Lenoir High Band

The Lenoir High School Band, Lenoir, North Carolina, was praised recently by Professor Norval L. Church, associate professor of music at Columbia University when he visited the Lenoir schools as inspector of the work done among the bands and orchestras. Professor Church stated that he was surprised to see a band of such quality in a town the size of Lenoir, and attributed its success to the able work of the director, Mr. Harper, and the spirit and interest of the band members. The Lenoir Band presents its first concert of the autumn season on Friday, November 18th. Two clarinets have been added to the band this fall, which will be played by Albert Carpenter and Joe Dickson.

Central Orchestra Adds Seventeen

Seventeen new members were added to the Central High School orchestra, St. Paul, Minnesota, this fall, and preparations for the program to be presented at the November assembly in honor of George Washington and Joseph Francis Haydn were soon under way. The newcomers are George Bogeson, William Ritt, Howard Mayer, trumpets; Warner Clapp, Milton Diamond, William McGregor, saxophone; Belva Cornell, Virginia Guild, Don Reichling, clarinet; Fulton Hanson, Marjory Harris, Walter Homa, Albert Jacobsen, James Kimball, Bob Randolph, violin; Dorothy Moran, bass; Wenonah Wetzel, piano.

Social Orchestra Gets Going

The North High Social Orchestra, Des Moines, Iowa, was called for its first meeting recently by Mr. Jones, the adviser. To its old members, the organization has added: Weldon Else, trumpet; Bob Jenks, drums; Robert Koepel, saxophone; and George Shaeffer, piano. The old members are: Maurice Sturgeon, trumpet; Herbert Welch, trombone; Howard Nevonon, saxophone; Reuben Bassman, violin; Leo Swartz, violin; and Basil Hauser, banjo.

With the ten new orchestrations which Mr. Jones has purchased for the orchestra, the social hour music will be weeks.

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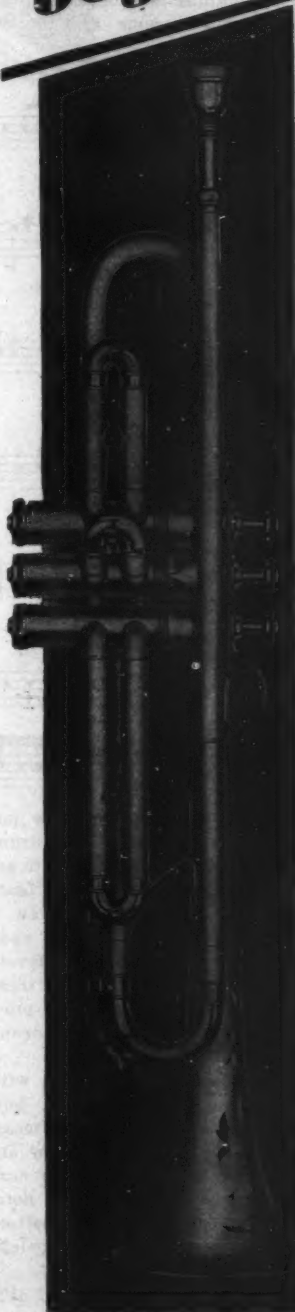
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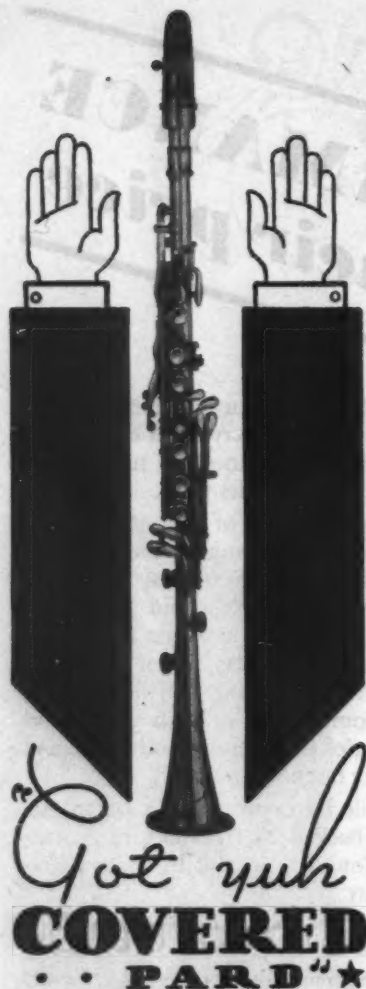


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The Little Drummers Classroom

(Continued from page 17)

brisk tempo; however, I wish to state here that speed is not as important as the accent of the beats in the proper place and the evenness with which you play them. The rudimental school advocates speed to a great extent; however, I believe this was done for the sole purpose of keeping these drummers of the old school employed. After they became acquainted with the twenty-six rudiments and the other beats, there was nothing left for them to do. The rudiments became part of the

cult and should be known by all High School Band Drummers who have any intention of entering contest requiring ambidextrous drumming.

Recent inquiries indicate that many drummers are interested in the "Three Camps" and want to know the proper way to play these fascinating beats.

In manuscript form I have tried to make it as clear as possible and I hope it will be understood by all those interested.

The "Three Camps" is a continuous

The Long Roll, open and close



Hand to Hand Flams



The Flam Accent



Fifteen Stroke Roll



The Flamacue



The Double Paradiddle



daily routine and to break the monotony of this daily grind, the drummers would vie with each other to see who could play these rudimental beats the fastest. Naturally this drew a great deal of interest for these rudimental drummers and as little favors were awarded to the winners of these daily contests, a lot of serious practice was done by the individual drummers.

The double Paradiddle. Start with the right hand accent stroke, left, right, left, right, right. The next measure of this is reversed. These are played from hand-to-hand. The next two measures shows the modern notation in three-four time and the bottom staff shows the rhythm in six-eight time.

These rudiments are not at all diffi-

roll while playing the rhythm written in the second space. The whole notes in the four spaces indicate the roll. In order to get a better understanding of this beat, practice the lower notes until you have memorized the hand movements. Then add the roll but only take a few measures at a time until you are able to play an even roll and at the same time accent the rhythm.

In the repertoire of rudimental Drum solos "Downfall of Paris" is the most popular and is played by all good rudimental drummers. The manuscript shows the first part or strain. This strain can be memorized in a very short time and will be found a most interesting study. In order to be able to play the first strain, you must know the following rudiments: Seven-stroke

roll, Tap-Ruff, Flamacue, Flamadiddle and Flams from hand-to-hand.

Letter A shows the Drag and double stroke starting with the left-hand. Letter B shows the same rudiment with the right hand. Letter C shows the musical notation used to indicate this rudiment. In the second strain this rudiment is used from hand-to-hand. The fifteen-stroke roll is also used in this strain.

There are four Strains or parts in the "Downfall"; however, the first two are the most important, the other two being quite easy to master.

In an early SCHOOL MUSICIAN, I shall explain the second strain or WHAT-EVER RUDIMENT OR BEAT YOU WANT TO KNOW ABOUT.

Rhythm Prevents Fire Casualties

(Continued from page 20)

and over by the youngsters until they have marched in safety at least some three hundred feet distant from the burning building, in order to be out of the way of the fire-fighting apparatus.

"This routine may seem cumbersome at first consideration. But it is strictly the opposite. When the children have been thoroughly trained to it, every movement is accelerated, and yet all speed is restrained to the limits of the rhythm, and disorder is prevented.

"When the stairway is wide, and it becomes necessary to get the children down four abreast, the little ones in the center lines are the ones from which blocking and disorder are to be feared. There must be some special drilling in this. But the singing will keep the young mind centered upon what the child is doing, this being clinched by the rhythmic beat of the drum. Confusion often results, too, when the children actually see the fire. Here too the singing and the loud thumping of the drums will minimize, and, I believe, do away with danger, the mind and nerves being steadied by unison with the rhythm. Great care should be used in placing the instruments where they are easily procured, and each boy habited to secure the one assigned to him at the first stroke of the gong."

Mr. Kritzer's plan to introduce drum rhythm into the public schools in connection with little moral lessons in rhyme for the children to learn has been seriously considered by the New York City Board of Education. And he will probably present his intriguing rhythmic addition to the school fire drill before the Board at some future date.

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We Are Making America Musical

Kenneth Roylance, Salt Lake City, Utah

(Picture on page 4)

WE feel that Kenneth Roylance is more than deserving of a place on this roster, not only because he has contributed so much to the field of school music by his activities as an instructor and director in his own district but because he has played such an important role in the development of state and nation-wide organizations for the promotion of this branch of education, as well.

Mr. Roylance organized and was largely responsible for the first High School Band Contest to be held under National Association rules in Utah in 1928. In May of last year he organized the Utah State Association of Instrumental Directors and was elected president of that body. He has been active in the National Association affairs and as we recall it, Mr. Roylance made the longest trip of any of the band mentors to attend the clinic at Urbana, Ill., last month, at which meeting he was elected to the Executive Committee of the Association.

Mr. Roylance's history is pretty well confined to his native state, Utah. He was born there in 1893, received his entire musical education and training there, and has been director of instrumental music in schools there ever since 1913. At present

he directs the West High School Band at Salt Lake City and supervises the instrumental music in the three Junior High Schools contiguous to West High, the entire group having an enrollment of some five thousand pupils.

From a bare instrumentation of trumpets and saxophones only in 1927, Mr. Roylance built a band which had a 100% instrumentation in 1931. West High now has, under his guidance, an orchestra of fifty pieces, a stringed orchestra, a string quartet and string trio; a band of 68 pieces, a second band, several brass quartets, several woodwind ensembles including a quintet of flute, oboe, clarinet, bassoon and horn which rehearses the standard repertoire for this group and is the first of its type to be used in Utah.

The West High School Band, under Mr. Roylance's direction, already has an impressive record. It won the Utah State Contest three successive years, holding permanently the first trophy awarded Utah for Class A band winners by the National Association. It also won the first Utah-Idaho Contest in 1931 and the first Intermountain Contest that year. In 1929 the West Band participated in the National Contest at Denver.



Mr. Sousa Leaves His Treasure

(Continued from page 7)

probably many others which will be indexed later when the instrumental collections are given their permanent places in the University library. It would take 10 years to play these compositions, under normal conditions, and by that time two or three generations of Illinois bandmen would have been graduated from the institution.

Not only is the University of Illinois Library to house the Sousa collection; it will also contain a memorial room in his honor. Two rooms in the building have been set aside. One will contain the music while in an adjoining room will be placed Sousa's director stand, which the Sousa family sent to Professor Harding. A portrait of the March King, original manuscripts of some compositions, and other mementos will be placed in the Memorial room.

Looking at the Sousa band director's stand, a youthful musician may see nothing especially unusual, but to the careful and more aged observer, there lies a story. At one time the platform was almost two feet high; today it stands only about five inches above the floor. Why? As the years passed, the height of the stand became less and less as part of it was cut away so that Sousa wouldn't have to step so high as he mounted the stand to direct his band.

If you had been present when the trunk containing this stand was opened, you might have wondered about the presence of an ordinary broom, with a cut-off handle, in the top tray of the trunk. Years ago the Sousa band managers frequently found it difficult to find a broom to brush off the deep red carpet which covered the stand. Mr. Sousa always insisted it be immaculately clean. It was easier to carry this broom with the stand than to look up a hall janitor, who, in turn, would seek a broom.

Glance back at the director's stand and you'll notice, tied by an ordinary piece of cord, a stub of a pencil. When last used, Mr. Sousa either marked a cut in some composition, or gave an added accent to the music. He always kept that pencil there.

One wonders about the actual space

the library fills, and how much it weighs. When the library came to the University of Illinois, it was necessary to use 42 trunks for the transportation of all of that music. It weighed approximately 18,000 pounds, or nine tons.

John Philip Sousa's name is distinctive on the University of Illinois band roll. He is its only honorary conductor, a fact which pleased him greatly for he made frequent mention of it to his friends. Less than two years be-

fore his death he came to the campus and accepted the honorarium bestowed upon him by the band and the University. It will also be recalled that he wrote and dedicated to the Illinois "The University of Illinois March" and furthermore directed the Illinois band in this number the first time it was played in concert. There were other bonds linking Sousa and the University. For years his own organization included Illinois Band graduates.

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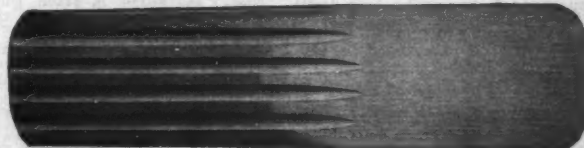
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By
Mariann
Pflueger



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But does that stop the subs from piling in? No, sir, and no, ma'am. Subs drift in with the snow. In fact they're piling up so high that we are snowed under.

A great deal of this was snowballed at us by Miss Beth Hower, director at Forreton and Chadwick, Illinois. In fact her list of subs hit the high mark.

St. Edmund's School of Oak Park, Illinois, and St. James School of Maywood, Illinois, are both out for the music stands, and the baton. Now, that's something. The best part of it is, they've both already got a good start.

The music stands are going over with a zip and a bang. We're snowed under with music stand orders now, and let me tell you they're getting heavier all the time.

Orders for music stands have come in from as far away as Washington, California, Texas, West Virginia, Georgia and Montana. Taking after the snow storm the Central States have had, the music orders are simply storming our office.

Add one more to Margaret Kepler's list. Margaret is from Pueblo, Colorado, and she's out to get the baton.

Just like a woman! Blanche Gibson of Monahans, Texas, changes her mind. She'd rather have the tuning bar.

Well, Donald Tingle of Modesto, California, is every okay?

Paging school musicians of West Linn, Oregon! Get after Mr. Wade. You only need a few more subs and then the baton will be on its way to you.

Anybody here seen Merritt? I'm still trying to get in touch with Merritt Zimmerman of Cleveland.

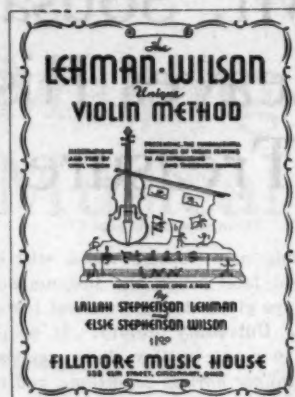
Okay, Oliton, Oklahoma. Maureen Rice has decided she wants a baton, and she's starting out just okay.

The Carbon County High School (Price, Utah) Drum Major, is strutting a new baton, one of those duraluminum batons that you can have, if you'll collect only thirty-five yearly subs and send them pronto to us.

School musicians of Englewood, Colorado! Please note what I said to the school musicians of West Linn, Oregon. That goes for you, too.

Say it with subs, Frank Leonard of Springfield, Illinois.

Beware the Ides of March if these batons aren't on the way to you by that time.



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 "My vanity. I spend hours before the mirror, admiring my beauty."
 "That is not vanity—that is imagination."—*Nebelspaltter*.

"So you are undertaking to keep bees?"

"Yes," answered Farmer Cornstossel.
 "I don't want to miss anything, and I've been stung every other way there is."—*Washington Evening Star*.

"At church last Sunday morning," says a newspaper in Vermont, "the choir tenor sang, 'I May Never Pass This Way Again,' to the delight of the congregation."

"Com-pa-nee attenshun," bawled the drill sergeant to the squad. "Com-pa-nee, lift up your left leg and hold it straight in front of you."

By mistake, one soldier held up his right leg, which brought it out side by side with his neighbor's left leg. "Now who is the guy over there holding up both legs?" shouted the sergeant.

A Scotsman on a visit to a friend in London outstayed his welcome. His host thought a hint might have the desired result.

"Don't you think," he said, "that your wife and family will want you to be with them?"

"Mon," replied the Aberdonian, "I believe you're richt. It's rare thoctfu, o' you. I'll just send for them."

The fire brigade of a small village had turned out in response to a fire call. While they were rushing their hand-cart through the village street an excited villager dashed up to the chief of the brigade.

"Chief," he shouted wildly, "another fire has started at the other end of the village."

The officer turned on the man and looked at him fiercely.

"Can't help that," he snapped.
 "We've got our hands full here. They'll have to keep the other fire going until we can get there."

Boatswain Calkins asked the mess attendant to bring him two eggs for breakfast. When the plate arrived there were three.

"Well," said the Bos'n, "can't I even order two eggs and get just two eggs?"

"Yes, sir," answered the boy. "But one of these is bad."—*Army and Navy Journal*.

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6 Rebuilt Buescher, Conn, King or York silver plated.....		\$30.00
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By the way, you don't need to be a granddaddy to play the EEb Contra Bass.

Dr. Giddings Says

(Continued from page 13)

never thought of that, but we are really fearfully and wonderfully made and are quite fine machines, if we only use the machines properly.

Many an orchestra and band leader has murder in his heart when some careless player puts his head down and takes the bit in his teeth, running away with the whole orchestra at a concert. He cannot stop and behead the offending party right then and there, although he might be excused if he did.

The orchestra leader is usually too far away to do what I did to a kid in a chorus once. We were broadcasting and one young man near the microphone was getting too enthusiastic and his loud voice was spoiling the tone of the whole chorus. I signaled for him to pipe down, but he did not get it. I could not yell at him as the whole country would hear me. So I just stepped forward a little, placed

my thumb on the bridge of his nose and my fingers under his chin, and firmly and kindly closed his trap for him. Many an instrumental leader has wanted to do that to performers in public. It might be a good plan to have each instrument tied to the conductor's stand by a string, and then if anyone missed signals, the leader could just pull the proper string and jerk the offending instrument out of the hands of the player. It would be effective, and what a lot of fun the audience would have! Why has no one ever thought of this plan before?

9. The last question is, have you developed a zest for hard work?

If you have not, you had better quit music and everything else. Zest means a lot. Go and look it up in the dictionary. When you have developed this zest for hard work, everything you do, whether you like that particular thing or not, will be interesting, for you will be getting a real education. That is all there is to education. If you have obtained that angle on your school work and school play, for both are important, the tax payers will not be so prone to feel that they are throwing their money away on you. Also you are making the best preparation for the fun of living after you are out of school. Life, for those who really live, is made up of hard work. It is wise to learn to like it early.

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So says the careless player in defence of his cheaply constructed clarinet, ignoring the fact that he cannot do his best when handicapped by an inferior instrument.

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Who's Who

This Month

Harold Gustafson

Jamestown, New York

Is Elected to Our Hall of Fame

PICTURE ON FRONT COVER

A PRIZE-WINNING soloist from a championship band—that's Harold Gustafson. Because New York State does not have any solo contests, Harold had never had an opportunity to compete in one until he entered the National at Marion last year. However, he had had plenty of experience in solo work and he placed in the first division in the cornet group without difficulty. The Jamestown High School Band with which he has played for three years are the New York State Champions in Class A.

We asked Harold to tell us something about himself, especially his musical career which already has been a notable one in spite of his youth.

"Music is my everything," he replied. "There is nothing I enjoy more than listening to good music and I hope to be able to spend my life educating others to appreciate music. I should like especially to work with boys and girls and encourage their musical abilities."

"How did you get your start in music?" we asked him.

"I used to hear the Swedish Salvation Army Band play and yearn for an instrument of my own so that I might join them. Like many other boys and girls I begged my parents to buy me a cornet. When I was eight years old they did and you can just imagine my happiness. I immediately got tutorage from some of the players in the Salvation Army Band and in three

months I was playing in that fine twenty-five piece outfit. I later studied with Joe Facha, a former soloist of Boston, and with others.

"I held first chair in the Junior High School Band, the Senior High School Band and Orchestra and, for the past 6 years, in the Swedish Salvation Army Band, with which organization I began playing solos when I was eight years old, later going on tour with them and being featured as cornet soloist when I was eleven years old. At that time I played from memory Rollinson's "Tramp, Tramp, Tramp" fantasia. Since then I have played at a great many concerts, festivals and other affairs both at home and out-of-town. I have tried to calculate just how many times I have played solos in public and I judge it to be at least 900 times. At present I can play about seventy-five selections of different natures from memory."

Harold is now studying piano and viola with a view to playing the latter instrument in his high school orchestra this year. He has also studied conducting and been student conductor of the band and orchestra. Mr. Arthur Goranson is the director of the band and Miss Ebba Goranson of the orchestra.

Thus far the crowning achievement of Harold's career is his recent appointment as bandmaster of the Salvation Army Band which he has served so faithfully. Quite an honor, don't you think, for a high school lad?

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By Arthur F. Tate (One Key) Pr., 60c

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By Clay Smith (Two Keys) Pr., 45c
*Dear Little You
By Clay Smith (Two Keys) Pr., 60c
*The Old, Old Love
By Reginald DeKoven (Three Keys) Pr., 60c
*House o' Dreams
By John De Bueris (Three Keys) Pr., 60c

WITH FLUTE OBLIGATO

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The Bird and the Babe
By Thurlow Lieurance (One Key) Pr., 60c
Canoe Song
By Thurlow Lieurance (Three Keys) Pr., 60c
From an Indian Village
By Thurlow Lieurance (One Key) Pr., 60c
In Mirrored Waters
By Thurlow Lieurance (One Key) Pr., 75c
The Wren
By J. Benedict (One Key) Pr., 70c
*Neenah
By Thurlow Lieurance (One Key) Pr., 60c
*She Stands There Smiling
By Thurlow Lieurance (Two Keys) Pr., 60c
*Song of a Flute
By Tod B. Galloway (One Key) Pr., 50c
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*Wonder Why?
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Gentlemen! Be Seated

(Continued from page 11)

The second and third tiers are each made up of ten floor sections, with two third elevation sections and two second elevation sections behind each of the five box sections which compose the lowest elevation. The floor sections of a given elevation are exactly the same size and were made up with a template. All on a given elevation are interchangeable except the end sections nearest the audience which have a rounded nosing projection. All floor sections are glued up with a machined glue joint and waterproof glue, out of a stock not over six inches in width. This gives strength and prevents warpage. The floor sections are finished one and five-eighths inches in thickness. This allows ample strength in spans up to six feet without bending to any noticeable degree.

The plan to secure these twenty sections into one solid unit was one which required much thought. All movement and swaying must be eliminated and simplicity must be the keynote. Finally the right idea was born and it was simplicity itself. The twenty floor sections rest on the tier frames as mentioned, but are held there and locked into place by carriage bolts which fasten into steel angle braces. There are four three-inch angle braces for each section. The angle braces are screwed to the sides of the tier frames. The carriage bolts come through the floor section with plain washer and nut on the under side. These hold the bolt in correct position and when the bolt is placed through the hole in the angle brace, a wing nut is screwed on the under side of the angle brace, allowing sections to be securely held in place at all times.

To provide safety on the top elevation and prevent players or instruments from sliding off when too near the edge, a three-inch curb or guard rail is attached to the outside edge of each of the ten sections of that elevation.

The two end tier frames facing the audience were covered with pressed fiber board to give a flat surface corresponding with that of the five box sections, and on this surface was lettered the name of the band in the school colors. The entire platform construction was given two coats of battleship gray head and oil paint on every inch of exposed surfaces. This made a

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neutral shade of color as background for the uniforms of the players and also made the construction waterproof, so that even outdoor use would not cause moisture damage.

The acid test of use has been satisfactory. The audience was struck with the improved appearance and tone quality of the band. All players are visible and their playing comes through almost equally well. The box construction of the first elevation was found to act as something of a resonator and helped instruments like the flute and oboe to play softly and still be heard clearly. This is not so obvious on the higher levels and as the latter are those most used by brass and percussion players the effect is

very pleasing. All players can see the beat from comfortable position and natural posture. The audience now hears and sees the whole band instead of simply one edge of it plus a few projecting heads and instruments as before. The proud parents, who largely compose the average school band audience, can each see the particular player they came especially to see and go home thrilled at the recollection. For little more than the cost of an additional instrument the effect of all the instruments has been improved as well as the appearance of the group. Both players and audience go home better pleased than ever before. The change has been worth while.

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Book Review

THE MAD MUSICIAN

By ROBERT HAVEN SCHAUFFLER

Doubleday, Doran & Co., Publishers

BIOGRAPHIES of the great musicians fill countless library shelves and analyses and criticisms of musical masterpieces take up as much space again but it is seldom that one finds as happy a combination of the two as Mr. Schauffler has incorporated in this single volume.

There is a brief but colorful picture of the boy Beethoven, his unprepossessing early environment which nevertheless afforded him unusual opportunities to develop his musical talents and accounts of his early successes.

The author recognizes that an artist's creations are seldom an accurate diary of his emotional life but he does show that study of his life frequently gives a better insight into his works. He reveals, for instance, that tragic note first sounded in Beethoven's compositions when he began to notice that his hearing was failing him.

Appended to the body of the book is a useful catalogue of the Beethoven compositions which have been recorded by leading American phonograph and automatic piano companies, a list of his printed works and a glossary of elementary technical terms.

In a word, no one can read this dramatic and instructive book without understanding music at least a little better.

Novel Program

The music department of Lonaconing (Md.) Central High School put on an assembly program on January 16 in which the school orchestra played several concert selections and participated in a novelty presentation of Victor Herbert's "Gypsy Love Song" done in costume. Harold Marx was heard in a violin solo.

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Here's How—To Buy Your Uniforms

By Harry De Night

WITH over 22,000 Junior and Senior High Schools in the United States, a great deal of equipment, such as instruments, music and uniforms, is necessary to equip the bands which most of them maintain. Although they are not an intrinsic part of the music, the uniforms are a very vital element in a successful band, both from the standpoint of public appreciation and from that of the young musicians themselves who take great pride in their handsome regalia.

It has always been the custom of all uniform houses, like other commercial organizations, to have a standard set of terms for the purchase of uniforms. The prices were based on these terms which have proved satisfactory to both the manufacturer and the purchaser. Of late many school bands have attempted to work out their own terms, ignoring those of long standing satisfaction which the uniform houses submit.

As an old band man, I would advise any organization to wait until you have the necessary funds and then go out and make your bargain. Paying a certain amount down and the balance in a few months or more is always more expensive in the end. The money must be raised sooner or later and if you do that part of the job first, go to the uniform manufacturer with cash in hand you will get a better deal.

Many school band masters recognize



Harry De Night

that uniforms add so much to the spirit of their bands that they are over-eager to procure them; they are willing to get them on a term basis and put the band in the shadow of debt to do so. As much as the new uniforms may tend to raise the morale of the band, the debt hanging over them has an entirely opposite tendency, that of breaking down the spirit of independence.

It is true that working to raise money for the purchase of uniforms can be a great incentive to a school band and many of them have done remarkable things in this respect. It is also true that it is as easy to keep on working towards this objective until the full amount of money is in hand as it is to reach it at once

and keep on paying for it, for many months afterwards. After all the young people themselves frequently have nothing to do with the financial responsibility and it is much easier to keep them working to get those greatly coveted uniforms at some future date than it is to get them enthused over paying for them after they already have them.

I have been in touch with both sides of this situation for twenty-six years and I think my experience can be of use to those of you who are considering the matter of uniforming your school bands when I warn you that credit is costly, don't dicker for terms when you go out to buy them.

ORCHESTRA COURTESY

(Continued from page 15)

begin at the beginning of the passage, and I tried to start in the middle. I had been told to begin down-bow and I tried to start up-bow. I shall always

remember what my splendid teacher and advisor said, "If the Conductor says black is brown, it's BROWN!" And it usually is.

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Band Uniforms in the World

Can You Beat It?

(Continued from page 9)

necessary or desirable for me to go into great detail in regard to this but I do want to say "make the student strike the drum—don't encourage him to use a sort of push stroke." The use of drum pads or a satisfactory substitute saves the teacher's ears a great deal and are eminently satisfactory for home use as well. All this is done before any drums are used. The only necessary equipment is a pair of drum sticks with the recommended use of a pad. At the end of this time some prospects will decide to spend their time at something else and you have found out many things you want to know without even the use or expense of a drum. As a rule it is best to use only one bass drummer. He should be possessed of a very fine sense of rhythm and a lot of confidence and leadership since the steadiness of the rhythm depends on him more than any other one member. More than one bass drum has always seemed to me to sort of broaden the beat and rob the beats of positiveness and decisiveness. He beats in the main on the first beats of the measure with other beats interspersed where the rhythm calls for it. Scotch drumming is flashy and worth while if used wisely. The cymbals beat the same as the bass drum.

We have trained as many as sixty in one room and made a drum corps of twenty-five in ten days' time. During that time they learned the illustrated beats on drums, learned a set of marching signals, learned to march, and took a prominent part in a large Homecoming parade. To accomplish this it took practices of from one to three hours daily to say nothing of the large amount of individual practice done. Of course, the longer the time spent in training the better the drum corps. Uniforms may be elaborate or simple as long as they are absolutely uniform. If I have not made myself clear on the above points I shall be glad to answer personal inquiries.

I am a subscriber to THE SCHOOL MUSICIAN and find it a source of great inspiration and information. F. L. Drye, Head, Band Instruments Department, Tuskegee Institute, Alabama.

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ATTENTION: BAND DIRECTORS READ THIS. Blue or black regulation band coats, \$3.50 leaders' coats, \$3.50; white serge directors' suits, \$10.00. White caps, \$1.50; brand new Pershing style band caps, \$1.50; band trousers, slightly used, cleaned, pressed, \$2.50 pair. Free lists. Al Wallace, 1834 N. Halsted Street, Chicago, Illinois.

ATTENTION: Band Instrument Players. You cannot know real tonal quality and ease of blowing until you try the famous KING sterling silver bell Cornet, Trumpet, or Trombone or the new KING Alto Saxophone. Call or write Wm. Lewis & Son, 207 S. Wabash Avenue, the new KING Chicago Agency.

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FOR SALE: Conn Trumpet, \$17.00. 2 Wurli- tizer Cornets Bb and C.B.A., \$15.00 each. Tonk Cornet, \$7.00. Classic Trumpet, \$18.00. All newly silver plated in cases. 4 Baritones like new, 2 Martins, 2 Premier Americans in new cases, silver plated gold bells, \$28.00 each. American Standard Eb Bass Brasa, new, \$30.00. 3 Clarinets "Laube" metal brand new Boehm System in cases, \$18.00 each. 8 Legion Bugles G-F and Bb, new, only \$4.00 each. 2 French Horns Premier American; new; 1 silver, \$32.00; 1 brass, \$28.00. 2 American made Slide Trombones, silver plated gold bells, in cases, new; \$20.00 each. Any shipped C.O.D. Subject to six days' trial. C. Paule, 1406 Warner Avenue, Chicago, Illinois.

ORDER NOW: That fine new march, "Gallanta on Parade." Highly praised by Walter McCray, Dean of Music, K. S. T. C., Pittsburg, Kansas, and others. A full band copy for 40c, postage paid, if you mention this magazine. T. R. Hart, Madison, Kansas.

FOR SALE: Used Instruments subject to prior sale. 1 Puffer A Boehm Clarinet, 17 keys, 6 rings, wood, in fine shape, \$25.00. 1 Buescher Eb Alto Saxophone in silver, entirely overhauled, \$52.50. 1 Conn C Melody Saxophone in silver, overhauled, \$18.50. 1 Martin Bb Tenor Saxophone in satin gold, overhauled, \$75.00. 1 Richard Hammig nickel silver Boehm Flute Cl. G# key with extra D# Head, overhauled, with case \$55.00. F. H. Hochmuth, 1137 N. 3rd Street, Milwaukee, Wisconsin.

ATTENTION: "Read this you clarinet players." 2 reeds @ 25c, 100 reeds \$12.50. You will save \$7.50 by buying 100 "RICH-LANE" reeds at \$5.00. This is my way of saving you money. W. G. Havin, 3547 E. 161st Street, Cleveland, Ohio.

FOR SALE: Hand made Oboe and English horn reeds mounted on your old tubes, 50c each; with new tubes, 75c each. Every reed tested to give satisfaction. Russell L. Saunders, P. O. Box 204, Elkhorn, Wisconsin.

WANTED: ASSISTANT VIOLIN TEACHER next school year, who does not indulge in intoxicants, tobacco, and playing with dance orchestras, to teach in five towns including Roswell, Artesia, and Carlsbad, New Mexico. (Ninth year.) Transportation and studios furnished on a 50-50 basis. E. L. Harp, Valley Orchestra, Artesia, New Mexico.

ATTENTION: A postal card will bring our circulars and rock bottom price on Buffet Clarinets, and other Band and Orchestra Instruments, Reeds and accessories. We save you 50%. Adams & Son, 901 Anchor Street, Philadelphia, Pennsylvania.

FOR SALE: Xylophone; three and one-half octave, Degan artists special with resonators, same as new. Will sacrifice for cash. J. L. Ramsey, P. O. Box 276, Chattanooga, Tenn.

FOR SALE: \$200.—Cello and alto Saxophone. Both very fine instruments used professionally. Will trade for good Marimba, Xylophone, or Vibraphone. Xylophonist, 521 N. Center, Terre Haute, Indiana.

ATTENTION: Clarinet and Saxophonists: Join the American Reed Players Guild. Buy reeds on the "Exchange Plan." Post card brings information. American Reed Players Guild, W. W. Doherty, Reed Mfg. (Founder), Baxter Block, Congress Street Portland, Maine.

FOR SALE: Ed. Kruke Double French Horn, L. P. German silver with case, good condition, price \$100.00. Wurliizer L. P. Albert system Clarinet, \$8.50. A. H. Hasler, Princeton, Illinois.

ATTENTION: Repad your own Clarinet, complete set for Albert or Boehm system, finest French kid pads, with cement, \$1.00; Cordier Reed Trimmers, French, adjustable, perfect cut for Clarinet or Alto Saxophones, \$1.50; Clarinet and saxophone accessories. W. G. Havin, 3547 East 161st Street, Cleveland, Ohio.

FOR SALE: Orchestra coats, double breasted, gold braid, slightly used, cleaned, pressed, good condition, \$2.00. Colors: dark blue, and silver gray. Leaders' capes; rhinestones; gold braid; flashy; \$10.00. Orchestra coats; light blue; gold braid; flashy; \$3.00 each. Free lists. Al Wallace, 1834 N. Halsted Street, Chicago, Illinois.

A Word to Pa and Ma

(Continued from page 18)

until he has spent years of apprenticeship in the various departments. It is the same in all lines of endeavor. Music as a profession is a specialized work and it takes time to arrive at a reasonably worthwhile rung in the ladder of success where the climber will see above him adequate compensation for his endeavors. He must be willing and even eager to struggle on with but a minimum of recognition until he gains the confidence and the approbation of those about him or, in other words, un-

til he has proved himself. Then and only then can the parent begin to look for results.

We are not trying to discourage either the parent or the student in this matter, but we do think it best for both to understand the situation and not jump to the conclusion that the life of the music teacher or performer is a bed of roses for, although it has enormous compensations, it takes much effort and a certain amount of talent to attain notable results.

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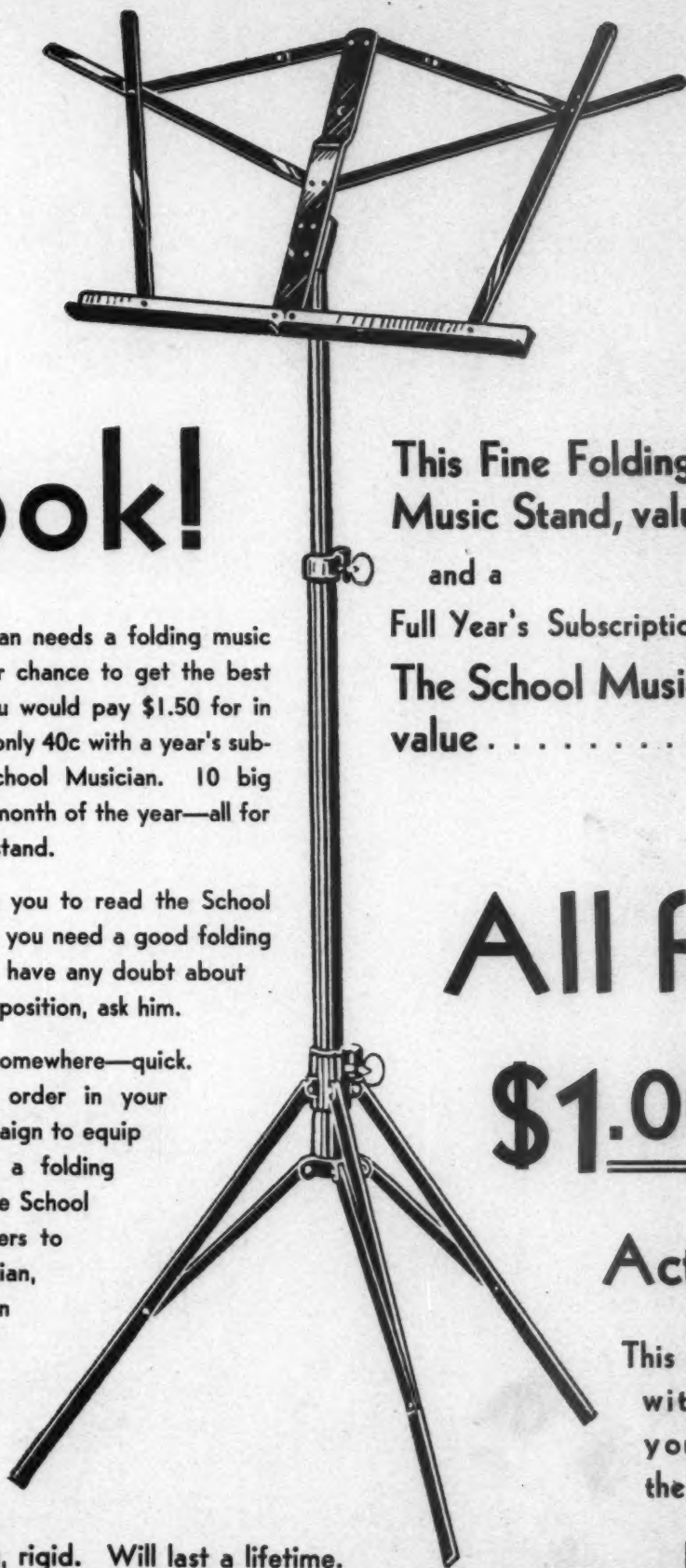
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Science conducts unique tests at Columbia Broadcasting Studios



"CHUCK" CAMPBELL and Radio engineer CHARLES H. COLLEDGE

Proves superiority of the CONNQUERORS with (New Principle) VOCABELL

THE first time "Chuck" Campbell played his new Connquor Trombone on a "Chesterfield Hour" program the artists all sensed a thrilling new power and quality of tone. Then Campbell played solo passages without leaving his chair—a feat previously unknown.

Nathaniel Shilkret, famous conductor, immediately became interested. Back in the studio control rooms, Engineer Colledge looked at the dials and read there the same story of unusual performance.

These impressions grew from day to day and finally it was decided to make a definite and scientific test—Pitting the Connquor with its "new principle" VOCABELL against the best of previous instruments without this modern improvement.

The tests were made on three different days and in three different studios. "Chuck" Campbell played the trombones, Shilkret supervised the work and Colledge was in charge of the control room.

The results absolutely confirmed the great superiority of the VOCABELL with its one-piece, rimless bell-edge. The instruments of science accurately measured and recorded this superiority. They showed far greater power, a more uniform scale and a smoother, sweeter tone than it was possible to get with the conventional type instrument. Read the details of this test in the letters reproduced here. They tell the story of what we believe is the most remarkable band instrument test ever made.

A few weeks later a similar test was made with Frank Guarante, Shilkret's principal trumpeter and one of radio's finest stars, playing the Connquor Trumpet. The results were exactly the same. Again the VOCABELL had triumphed.

The VOCABELL is exclusive with Conn and protected by United States Patents Pending. New Connquor models with VOCABELL are now available in Cornet (40A), Trumpet (40B), and Trombone (44H). The finest artists in all playing fields are buying Connquors because they make possible new playing effects that cannot be secured with any other instrument.

C. G. CONN, Ltd., 242 Conn Building, ELKHART, IND.



CONN

BAND INSTRUMENTS

Columbia
BROADCASTING
STUDIOS
INC.
NEW YORK, N. Y.

Nov. 23, 1932

Test made between the Conn Connquor trombone and a conventional trombone with wire in the pan. In the following, the Connquor will be termed #1 and the other #2.

(1) - #1 Trombone has between 12 to 15 decibels greater volume than #2 done in no way distort. (Regular orchestra position for trombone.)

(2) - #1, when played on solo note at a distance of one or two feet, then on #2, thus, making it matter to control. (This is a vital necessity in radio or recording work.)

(3) - On the #1 it is more uniform from the low to the high notes position to play a solo part. (This is a vital necessity in radio or recording work.)

(4) - The quality of #1 is not necessary for the player to step up from his position in mellow and sweet.

(5) - This horn does not seem to contain the rattly or tippy quality that some other horns seem to have.

These tests were made on 5 different days - measured on the Columbia Studio equipment. Mr. Chuck Campbell and Mr. Jerry Colina assisted in making these tests.

These tests were made in 3 different studios using both the condenser and the dynamic microphones.

Charles H. Colledge
Studio Engineer

ALL TESTIMONIALS

used in Conn advertising are guaranteed to be genuine and voluntary expressions of opinion—for which no payment of any kind has been or will be made.

ARTISTS OF THE AIR CLUB, INC.
Radio Artists Union

Sept. 12, 1932

To Whom it may Concern:

I have had the extreme pleasure of trying the "Connquor" trombone and a solo note on the "Chesterfield Hour" program with Mr. Shilkret. I have found the tone of the Connquor to be of a quality and volume that is far superior to any other instrument I have ever played. I have found it possible to play solo passages without leaving the chair. I have found it possible to play solo passages without leaving the chair. I have found it possible to play solo passages without leaving the chair.

With kindest regards and congratulations to all users of the Connquor.

Charles H. (Chuck) Campbell
First Trombone Soloist, Shilkret's Orchestra

WRITE for LITERATURE

Give your talent the benefit of this revolutionary improvement. See your Conn dealer today or write us for new literature just off the press—with all the facts. It's free.

